



0 1620 3420199 4

LESSON RECORD FORM

0701 Language Arts 7

Revised 01/91

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

**Student's Questions
and Comments****Apply Lesson Label Here**

Name _____

Address _____

Postal Code _____

*Please verify that preprinted label is for
correct course and lesson.***FOR SCHOOL USE ONLY**Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA DISTANCE LEARNING CENTRE

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do not enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

St. Serv. 9-91

JOURNEYS OF PLEASURE AND ADVENTURE

Introduction to the Journeys Unit

This unit is about journeys. In this and the following two lessons you will explore the various reasons why people make journeys. You will also examine the qualities that are revealed in those who make journeys. You will read about journeys taken on foot, by bicycle, train, car, ship and space craft.

Creating a Context: Personal Experience

What is the longest trip you have taken?

Where did you go?

How did you travel?

Tell a little about this experience **or** tell about a trip you would like to take. Use **complete sentences**.

Journal of the American Medical Association
Published Weekly, except on Saturdays, when it is published bi-weekly.
Subscription price, \$5.00 per annum in advance.
Single copies, 15 cents.
Entered as Second-Class Matter, June 26, 1901, under Post Office No. 396, at Washington, D. C., under special agreement of Post Office and General Land Office. Accepted for mailing at special rate of postage provided for in Act of October 3, 1917. Authorized for mailing at special rate of postage provided for in Act of October 3, 1917. Postage paid at Washington, D. C., and at additional mailing offices.
Copyright, 1918, by American Medical Association
Printed at the American Medical Association, 535 North Dearborn Street, Chicago, Ill.

Have you ever gone on a long bicycle trip? _____

If so, tell a little about it below. If you have not, explain why you would (or would not) like to make such a trip.

[illegible]

Listening: "On the Road Again"¹

Douglas Stewart has gone on biking tours of many parts of Canada. He has also explored the British Isles and Europe by bicycle.

Stewart has written a poem called "On the Road Again," about bike riding. Listen to your audio cassette as the poem is read for you and follow along on page 88 of *Contexts Anthology One*. Then answer the following questions in **complete sentences**.

Thinking About the Poem**EXERCISE 1**

1. How do you know that the poet has been on the road many times before?

2. How do you know that it is morning?

3. Why is the last line of the poem a good way to express how Douglas Stewart feels at the beginning of his journey?

¹ "On the Road Again" from West of Kap by Douglas Stewart. Reproduced by permission.

4. Douglas Stewart tells what he sees, smells and feels as he rides. List the things he see, smells, and feels under the appropriate headings below.

(a) sees

(b) smells

(c) feels

5. What do you think the poet means by "discovering your own story?"

Reading: "We Made It"

The following poem reprinted from *Diversions* in the *Alberta Heritage Series* also is about making a bicycle trip.

We Made It

Bill van Veelen

We made it.
Looking in silence,
from the top of the pass,
we stare back
at the road
we had come up.

The grey band of asphalt
had been endless.
Pedaling was no longer automatic.
Muscles complained
of overwork,
as we we tried to conquer
gravity by heading for the sky.

We had only
52 miles left,
but we knew
it would be easy,
for it was all
downhill.

Thinking About the Poem**EXERCISE 3**

1. (a) How do you think the people in the poem feel in verse 1?

(b) Why do they feel this way?

2. In verse 2 the people are thinking of how they felt previously.

(a) How did they feel?

(b) Why did they feel this way?

3. (a) What is the apparent contradiction in verse 3? In other words, what two seemingly opposite statements are made?

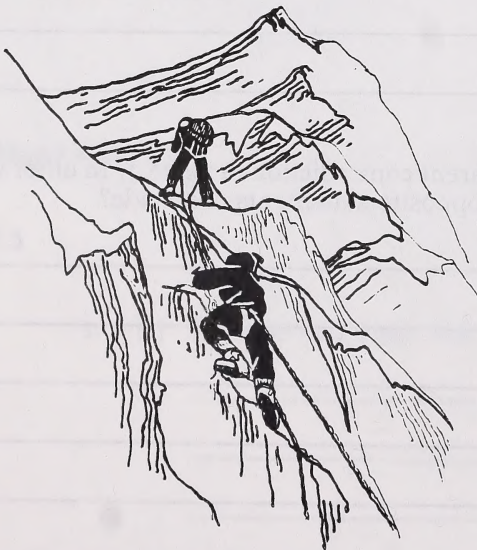
(b) How is the contradiction explained in the last two lines of the poem?

Creating a Context: Dangerous Journeys

Some people find pleasure in making journeys that are dangerous and test their resourcefulness and endurance. In this part of the lesson you will examine just such a journey.

On May 29, 1953 Edmund Hillary of New Zealand and Tenzing Norquay (sometimes spelled Norkay or Norgay) of Nepal succeeded in climbing to the top of Mount Everest, the highest mountain in the world. They were the first to reach the summit.

Listening: "Everest Climbed"¹



The poem "Everest Climbed" is on your cassette tape. Play it now and listen to it as you read it silently. The poem is on page 111 of *Contexts Anthology One*. It is an excerpt from a longer poem.

Then review the essay "Climbing the High Peaks" which you read in Lesson 18. It is printed on page 67 of *Contexts Reading Skills One*. Afterwards answer the following questions in complete sentences.

¹ "Everest Climbed" from the longer poem Everest Climbed by Ian Serraillier, Oxford University Press, © 1966 Ian Serraillier. Reproduced by permission of the author.

Thinking About What You Have Read**EXERCISE 4**

1. Which version of the Mount Everest story did you find most interesting? Why?

2. Which version tells more about the feelings of Hillary and Norquay?

3. At what point do you think the two men felt most discouraged?

4. What moment in the climb do you think was the most dangerous for

(a) Hillary?

(b) for Tenzing?

5. Why do you think Ian Serraillier did not describe the men's feelings when they reached the top?

Developing Skills**A. Literary Technique: Narrative Poetry****EXERCISE 5**

1. "Everest Climbed" is a narrative poem because it tells a story. Following is a list of poems which you have read in this course. Check (✓) the ones which are narrative poems.

- ___ Poem
- ___ Together
- ___ When I was a Little Girl
- ___ Haiku
- ___ Wild Pitch
- ___ Forms of Praise
- ___ I Love All Gravity Defiers
- ___ The Women's 400 Metres
- ___ Casey at the Bat
- ___ On the Road Again

2. Why do you think a storyteller might choose to write a story in poetry rather than in regular story form.

3. Narrative poetry often uses repetition. Find example of rhyme (the repetition of the same sound in the last syllable of a word) in "Everest Climbed."

Find example of alliteration (the repetition of the beginning sounds of words close together) in "Everest Climbed."

B. Research

EXERCISE 6

In Lesson 17 you learned how to gather information. Find the answers to the following questions.

1. What are the three highest peaks in Canada?

2. (a) What is "altitude sickness"?

- (b) How do climbers combat it?

3. What are common types of climbing accidents?

Reading: "Is Climbing for You?"

Turn to page 47 of your *Contexts Reading Skills One* and read "Is Climbing for You?" Then do the following exercises.

Responding Personally

EXERCISE 7

1. Indicate which of the following things you have done by putting a check mark beside it.

<input type="checkbox"/> climbing a high ladder	<input type="checkbox"/> riding a plane
<input type="checkbox"/> riding a ferris wheel	<input type="checkbox"/> diving off a high diving board
<input type="checkbox"/> sky diving	<input type="checkbox"/> parachuting
<input type="checkbox"/> climbing a tree	<input type="checkbox"/> being at the top of a high building

2. Which of the above activities that you have not done, would you like to try? Explain why.

3. Do you think you would enjoy mountain climbing? Why or why not?

Developing Skills**A. Vocabulary****EXERCISE 8**

1. What is "acrophobia"? (You may need to use your dictionary.)

2. Fill in the blanks in the following paragraph with words selected from the list below.

foothold
handholds
bouldering
traverse

crux
impasse
route
rock face

The climber was desperate. He had been making a tricky _____ to the left across the _____. At first he moved easily, but now he had reached an _____. From the ground, the _____ of the climb hadn't looked too difficult, but now there seemed to be no _____ at all, and the one _____ was only big enough for one foot. This was truly the _____ of the climb. "Oh, to be back at home," he thought, "happily practicing my _____ on the rock in our local park!"

B. Viewing**EXERCISE 9**

1. What is the drawing on page 47 illustrating?

2. What is the drawing on page 48 illustrating?

3. In the space provided below rewrite the directions in paragraph 3 on page 48 in point form using sequence words such as "first," "second," "next," "then," "after that," "finally," "at last." Draw simple illustrations to accompany the directions.

C. Parts of Speech: Verbs**EXERCISE 10**

You have already learned that **nouns** are words that name a person, place or thing. **Verbs** are words that tell what a noun is doing, being or having. For more information on verbs turn to pages 36 and 37 in the *Language Arts Handbook*.

Indicate whether the following words are nouns or verbs by putting N for noun and V for verb in the blanks.

- | | |
|------------------|---------------------|
| 1. ____ cellar | 6. ____ concentrate |
| 2. ____ continue | 7. ____ boulder |
| 3. ____ wall | 8. ____ impasse |
| 4. ____ idea | 9. ____ balance |
| 5. ____ climber | 10. ____ stretch |

D. Parts of Speech: Words Used as Nouns and Verbs**EXERCISE 11**

Some words can be used as a noun or as a verb. Write sentences for each of the following words using them as a noun and as a verb. The first one has been done as an example

1. aim

noun: My aim is to become a doctor.

verb: I aim at the deer with my rifle.

2. reach

noun: _____

verb: _____

3.

place

noun: _____

verb: _____
4.

make

noun: _____

verb: _____
5.

step

noun: _____

verb: _____

E. Pronunciation of Nouns and Verbs

EXERCISE 12

Some words are pronounced differently when they are used as a different part of speech. Using your dictionary, write the pronunciation of each of the following words written in bold letters. The first one is done as an example.

1.

The **object** is on my desk. (noun)

əb'jekt

I **object** to your comment. (verb)

əb'jekt'
2.

The **produce** is very fresh. (noun)

I **produce** my own vegetables. (verb)
3.

Grain is a major **export** in Alberta. (noun)

My company will **export** these articles. (verb)

4. There was a **tear** in her eye. (noun) _____

I **tear** the paper. (verb) _____

5. The **wind** blew strongly. (noun) _____

I **wind** the clock every day. (verb) _____

Creating a Context: Journeys in the Future

Journeys in the future will be quite different. Perhaps you may be able to take a trip to the moon or another planet.

If there was a regular, affordable space flight to the moon or another planet, would you take the trip? Why or why not?

Name the **five** things about earth that you would miss most if you went to live in space.

1. _____
2. _____
3. _____
4. _____
5. _____

Some people think that spending billions of dollars on space technology is a waste of money. Do you agree? Why or why not?

Listening: "Take a Deep Breath"¹



Turn to page 128 of *Contexts Anthology One*. "Take a Deep Breath" is on your cassette tape. Please listen to it now and follow along in your book.

Then answer the following questions in **complete sentences**.

Thinking About the Story

EXERCISE 13

1. Why did the space station not have its full gravitational force at the beginning of the story?

¹ "Take A Deep Breath" from *Ther Other Side of The Sky* by Arthur C. Clarke, published by Victor Gollancz, Ltd. Reproduced by permission of David Higham Associates Ltd.

2. How did the narrator know that his section of the space station had come adrift?

3. Why didn't he and his friends know what had happened to the rest of the space station?

4. Why did the astronauts not have space suits with them in the cabin?

5. Why didn't they panic?

6. How did they get outside the cabin?

7. How long did they take to make the journey through outer space to safety?

8. Did the men become blind?

9. What did the narrator mean by "real" sunlight?

10. Is the story's main effect humorous or frightening? Explain.

EXERCISE 14

It took the narrator only an hour to reach the men, but the narrator felt it was an eternity. Tell about an experience you had when you were worried or frightened. Explain what happened and what you felt. (Hint: Use the journal page in this lesson to write a rough draft of your composition or to construct an outline.)

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

This page is for your journal writing. You are expected to complete this exercise. Your teacher will make comments in response to what you write.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

Please mail this page with your lesson.

LESSON RECORD FORM

0701 Language Arts 7

Revised 01/91

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name _____

Address _____

Postal Code _____

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA DISTANCE LEARNING CENTRE

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do not enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

JOURNEYS OF ESCAPE

Creating a Context: Journeys of Escape

As you have learned in Lesson 20 some people journey for pleasure. Some people, however, journey from their country to live in another country.

What are some of the reasons why people leave their country?

As you have learned in Social Studies, Canada has a mixture of cultures. People have come to Canada from many different countries. Some were fleeing war, persecution, poverty. Often their journey to Canada was very difficult and once they arrived in Canada they had to learn a new language, new habits, and customs while at the same time trying to preserve their own heritage. Always there has been a struggle for economic survival and social acceptance.

EXERCISE 1

Choose one of the following:

1. Imagine that Canada has been plunged into a war and you must flee to another country for safety. Write a paragraph or two on the following page describing your feelings, your escape plan, and your destination.
2. If you are yourself part of some immigrant group new to Canada, tell about your experiences as an immigrant.
3. Interview someone that you know who is an immigrant and tell about that person's experiences.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, leaving small margins at the top and bottom. There is no handwriting or other markings on the paper.

Reading: "Crusty's Crossing"

During World War II many children from the British Isles were sent to Canada where they would be safe from the bombing raids.

Turn to page 89 of *Contexts Anthology One* and read "Crusty's Crossing." Then answer the following questions in **complete sentences**.

Thinking About the Story**EXERCISE 2**

1. Look at the illustrations on page 89 and answer the following questions?

(a) Which person in the drawing is Tanis?

(b) How did you identify her?

(c) How can you tell that the ship is British?

2. Why are Tanis and her sister leaving England?

3. Where are they going?

4. What are Tanis' fears as she embarks on this journey?

5. What problems did the children on the ship encounter?

6. (a) What did the ship's crew think of the British children?

(b) Were their comments fair? Why or why not?

7. Why do you think Tanis took along her pet canary, Vivaldi?

8. How did Vivaldi die?

9. Why do you think Vivaldi was so important to Tanis?

10. Find examples from the story to show that Tanis is

(a) bold.

(b) curious.

(c) emotional.

(d) sentimental.

(e) independent.

11. (a) Why did the children call Tanis "Crusty"?

Title _____

[illegible]

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Developing Skills**A. Vocabulary: British Expressions****EXERCISE 4**

"Crusty's Crossing" uses several British expressions. Match the expressions in the left hand column with their meanings in the right hand column.

British Expressions	Meanings
1. queue	_____ Definitely!
2. carry on	_____ pullover sweater
3. jumper	_____ police officer
4. Rather!	_____ fellow
5. all this lot	_____ diapers
6. a proper tea	_____ sounding more upper-class
7. upping her accent	_____ line-up
8. nappies	_____ all these people
9. bobby	_____ pretend that all is well
10. chap	_____ meal of bread, jam, cakes, tea

B. Literary Technique: Similes**EXERCISE 5**

Dorris Heffron uses a number of descriptive similes in her writing. Explain what she is describing in each of the following similes:

1. ... like a flock of angels on an outing from heaven (page 90)

2. ... like a bulky, rumbling, Chinese dragon (page 91)

3. ... like hammers on my ears. (page 94)

C. Punctuation: The Comma

EXERCISE 6

Turn to page 94 and 95, in your *Language Arts Handbook*, and review the rules for using a comma. (You may wish to try the self-correcting exercise that is included there.)

Then insert commas in the following sentences.

1. However Vivaldi and I were instinctively curious.
2. That final evening well before sunset Mr. Hatfield ordered us to get below deck.
3. As soon as I stepped into our berth I took Vivaldi's cage and returned it to the captain's quarters.
4. Harriet Sarah Julia and all the others in our berth burst out laughing.
5. Up on deck I discovered about a dozen others with the same idea.
6. When the sun lit up the horizon we were herded back to our berths.
7. Proper tea always includes bread and jam biscuits cakes tea.
8. Finally one of the mothers emptying her child's hand of squashed fish got up to have a word with the steward.
9. In typical adult style he wanted to hide the scene of the departing escort from our eyes.
10. We saw the destroyer begin to turn slowly awkwardly.

Creating a Context: Slavery

Now turn to page 103 of your *Contexts Anthology One*, but do not read the story until you are told to do so. "Underground to Canada" tells about two children who take another journey of escape. Unlike Tanis and the British children who are escaping war, the children in this story are escaping slavery.

Write a paragraph telling what you already know about slavery, from your past reading, viewing, and listening experiences. You could also consult an encyclopedia to gather some ideas about the history of slavery.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, leaving small margins at the top and bottom. There is no handwriting or other markings on the paper.

Before you read the story read the box on page 104.

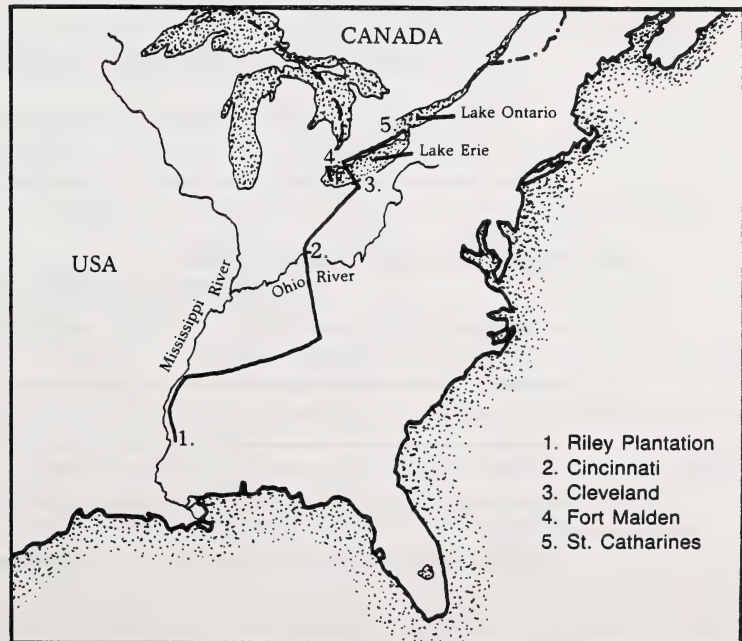
Explain in your own words what the "Underground Railway" was.

Reading: "Underground to Canada"

Now read the story which begins on page 103 of *Contexts Anthology One*.

Developing Skills: Reading a Map

Below is a map which traces the route the girls took on their journey. They have just boarded a train in Cincinnati as the excerpt in *Contexts Anthology One* begins. Trace the girls' route with a coloured pen or pencil, or with a crayon.



Thinking About the Story**EXERCISE 7**

1. Why were Julilly and Liza tied up in sacks before being placed in the freight car?

2. (a) What were the girls' feelings before the train started to move?

- (b) Why did they feel this way?

3. What was their train ride like?

4. The girls are met by Mr. Ross from Canada.

(a) Why is he called the "friend of the Underground Railway"?

(b) Why does Mr. Ross say, "I am seeking two parcels of dry goods"?

5. When the girls travel in the carriage with heavy drawn curtains they have an opportunity to talk to Mr. Ross.

(a) Why was Mr. Ross sent to jail?

(b) Why was he released?

(c) What information did he have about Lester and Adam?

6. (a) Where do you think the girls got their new clothing?

(b) Why did they need the new clothing?

7. What was the password of the Underground Railway?

8. Look at the drawing on page 109. Whom do you think these people are?

10. What did their arrival in Canada mean to the girls?

Developing Skills

A. Past and Present Tense

EXERCISE 8

Most nouns change form to show a change in number (singular and plural). Verbs change form to show a change in time (tense).

Turn to page 37 and 38 of your *Language Arts Handbook* and study the notes on tense. Then write the past tense of the following verbs.

Present	Past
1. scream	_____
2. scare	_____
3. cry	_____
4. rub	_____
5. blurt	_____

EXERCISE 9

Underline the verbs in the following sentences. Then in the space provided write whether they are in the present or past tense.

1. He pulled the cloth from the girls' heads. _____
2. His voice is husky. _____
3. Mr. Ross stepped into a dusky, lead-grey street. _____
4. Mr. Ross shakes the hand of the captain. _____
5. Mr. Ross patted each girl gently on the shoulder. _____

B. Irregular Verbs**EXERCISE 10**

Some verbs do not form their past tense by adding **-ed**. These are called irregular verbs because they are unlike the regular **-ed** verbs.

See the list of irregular verbs on pages 41 and 42 of your *Language Arts Handbook*.

Complete each sentence by using the past tense of the verbs in brackets.

1. Julilly _____ if she stretched out she would be twice as long
(know)
as Liza.
2. Julilly _____ thirsty.
(grow)
3. Liza _____ onto the floor.
(fall)
4. Mr. Ross _____ Liza upright.
(hold)
5. Mr. Ross _____ again.
(speak)

Creating a Context: Viewing

The next selection you will read is a true account of a boy's journey on foot from Nima (Accra) in Ghana to Ankara in Turkey to escape poverty.

Look at the map on pages 114 and 115 of *Contexts Anthology One*. Find Nima (Accra) in the lower left hand corner of the map and follow the dotted red line which traces the boy's route to Ankara.

How is this map in your text different from most maps in atlases?

The boy's route crosses the Sahara Desert. What problems would a person face crossing the Sahara on foot?

Reading: "The Journey of Charles Wayo"

Read "The Journey of Charles Wayo." This selection contains excerpts from the boy's diary interspersed with narration in blue type. Then answer the following questions in **complete sentences**.

Thinking About What You Have Read

EXERCISE 11

1. Why did Charles want to reach Turkey?

2. Why do you suppose he left home without telling anyone?

3. If you were a friend of Charles and found out about his plans, what would you have said or done?

4. Why do you think Charles kept a diary?

5. What do you think was Charles'

(a) most frightening experience?

(b) most exciting experience?

(c) saddest experience?

6. Why did Charles stop writing in his diary once he had passed through the Sahara desert?

Developing Skills

A. Parts of Speech: Auxiliary Verbs

EXERCISE 12

Earlier in the lesson you learned about verbs. Usually the verb in a sentence is a single word; however, sometimes the main verb needs one or more helpers to express its meanings. These helpers are called "auxiliary verbs."

Turn to pages 39 and 40 of your *Language Arts Handbook* and study the notes on main verbs and auxiliary verbs.

Draw a line under the complete verb in each of the following sentences. Remember that the verb may contain one, two, three or four words and that parts of the verb may be separated.

1. I have left home all alone.
2. I can see clearly.
3. Never have I seen such beautiful animals.
4. I was nearly killed yesterday.
5. I have had no water for the past twenty hours.
6. Would you blame me?
7. I should have returned.
8. We would probably have died.
9. I must have been asleep for a month.

B. Incorrect Grammar**EXERCISE 13**

Charles Wayo uses some incorrect grammar in his diary. Correct the following.

1. I must have to go to school.

2. Of all that befell me before I go here I would not stop to tell.

3. I just dug out some roots and I am chewing them raw.

4. Agreement to work for them.

5. My oranges are 10 now, my bananas 2, pineapples 0, some dried meat and eight birds.

Responding Creatively: Illustrating**EXERCISE 14**

Turn to page 115 and 119 of *Contexts Anthology One* and notice the illustrations that accompany two of the journal entries. Choose one of the other excerpts from this diary and make an illustration for it in the space provided below.

The excerpt I chose was dated _____.

Journal Writing Suggestions

For your journal page in this lesson you could write about a journey you would like to make for a vacation or for adventure.

END OF LESSON 21

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Please mail this page with your lesson.

LESSON RECORD FORM

0701 Language Arts 7

Revised 01/91

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned

Teacher: _____

Lesson Grading: _____

Additional Grading

E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA DISTANCE LEARNING CENTRE

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do not enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

Imagine that you were living in a time before science explained how the earth revolves around the sun once a year, and on its axis once daily. Just by watching the sun rise and set, how would you explain night and day?

Reading: "Horses of the Sun"

Turn to page 121 in *Contexts Anthology One* and read "Horses of the Sun."

Thinking About the Story**EXERCISE 1**

1. How did the Greeks explain night and day?

2. Why did Phaethon decide to go to the palace of the sun?

3. Why did Phaethon get lost?

4. How did Phaethon get to the Palace of the Sun?

5. Apollo has been warned by an oracle that the horses will race away with the chariot and scorch the Earth. Why then, did Apollo agree to allow Phaethon to drive the sun Chariot?

6. Why did Phaethon break his promise and leave the middle path?

7. Describe what happened when Phaethon left the middle path.

8. Why did Zeus, king of the gods, hurl the thunderbolt?

9. What happened to Phaeton's sisters?

10. Whom do you think was the most responsible for the disaster — Epaphus, Phaeton or Apollo? Why?

11. What do you think is the main point of the myth?

12. Match the words in Column A with the meanings in Column B.

Column A	Column B
1. Zeus	_____ She was the mother of Phaethon.
2. Apollo	_____ This was the river that must be crossed by the dead.
3. Olympus	_____ He was a deliverer of messages from the gods.
4. Clymene	_____ He was king of all the gods.
5. Styx	_____ This was the mountain home of the gods.
6. Heliad	_____ They were female spirits of rivers and streams.
7. oracle	_____ This was one of Apollo's horses.
8. Aethon	_____ She was a daughter of the sun god.
9. naiad	_____ He was the god of the sun.
10. Titan	_____ This was a race of giants.

Developing Skills

A. Literary Technique: Similes and Metaphors

EXERCISE 2

Indicate whether the following are similes or metaphors.

1. enormous dogs with fleece like cloud-drift
-

2. the pencil-stroke of mountains _____
3. a Titan ... tall as a tree _____
4. a flat disc like the sun _____
5. The reins were thick as bridge cables. _____
6. the dark blue puddle of the sea _____

B. Quotation Marks

EXERCISE 3

Notice how the conversations in this story are punctuated using quotation marks.

Please review the rules for quotation marks on pages 98 and 99 in your *Language Arts Handbook*. Then add quotation marks and other necessary punctuation where necessary in the following conversation.

Hello there he said cheerily. Let's go have a Coke.

Webb had three Cokes before they got down to business.

Do you know the girl who lives back of you he inquired.

Which one?

The one who moved into the Griswald place.

Supposing I did?

Danton flushed. He gripped the chair seat so hard a couple wads of gum came off. He maintained with effort, a civil tongue.

If you did, maybe I could meet her.

[illegible]

[illegible]

Reading: "How Raven Brought Light to the World"

Read the myth printed below that explains night and day.

How the Raven Brought Light to the World¹

In the beginning, when the first Eskimos lived in the land of ice and snow, there was light from the sun as we now have it. Then because the Eskimos were bad, the sun was taken away. People were left on earth for a long time with only the starlight to guide them. The Medicine Men made their strongest charms, but the darkness of night continued.

In one of the Eskimo villages there lived an orphan boy who was allowed to make his home in the community hut. This little boy, like all orphans, had magical powers. He had a special black coat and peaked cap, and when he put them on he changed into a Raven. Then he was able to fly as the Ravens do. When he took off his coat and cap he again turned into a boy.

The village people were good to the little boy, and because he wanted to repay them for their kindness, he went off to search for the sun. He put on his black coat and cap, became a Raven and flew high up into the air. He flew for many days, and the darkness was always the same. But one day, after he had gone a very long way, he saw a ray of light ahead of him, and he felt encouraged. As he hurried on, the light showed again, plainer than before. At last he came to a large hill. One side of the hill was in bright light while the other side was as black as night. Close to the hill, there was a small house with a man nearby.

The boy silently crept closer to the house, until he could look into it. Through the ice window he saw a large ball of fire that glowed with a brilliant light. He had found the sun at last! The boy took off his coat and cap, and began to plan how to get the light away from the man.

After a time, he walked up to the man who was standing outside his house. The man jumped with surprise when he saw the boy, and said, "Who are you, and where do you come from?"

"It's so dark in our village that I don't like to live there. So I came here to live with you," said the boy.

"What! All the time?" asked the man.

¹ From The Day Tuk Became A Hunter by Ronald Melzack. Used by permission of the Canadian Publishers, McClelland and Stewart, Toronto.

"Yes," replied the boy.

"Hmm!" mumbled the man. "Well, come into the house with me and let's talk it over." He stooped down, and led the way through the snow tunnel into the house.

The moment the boy was in the house, he snatched up the ball of fire and ran out of the tunnel. He pulled his peaked cap over his face, and turned into a Raven. And he flew as fast as his wings would carry him. When he turned to look behind him, he saw the old man running after him on the ground. The old man cried out, "Give me my fireball!" The Eskimos are bad and they mustn't have it."

And Raven called back, "No! Now they're good. They work hard, and need light to hunt and fish." Then he flew off, holding the sun in his long, clawed feet.

As Raven travelled home, he broke off a piece of the fireball and hurled it through the sky. When it soared over the land of the Eskimos, they rejoiced, because at last they had daylight again. He went on for a long time in darkness and then sent another piece of the fireball hurtling through the sky, making it day again. This he continued to do at intervals until he reached his village. Once there, he took off his magical cap, and celebrated with the happy villagers.

Nowadays, at Raven's village, day and night follow each other. Sometimes, the nights are very long, because Raven travelled for a long time without throwing a piece of the fireball. And so they have continued. For Raven threw pieces of fireball with such power that they continue to circle around the land of the Eskimos to this day.

Thinking About the Story

EXERCISE 5

1. (a) According to this myth, in the beginning there was light from the sun and then the sun was taken away. What scientific explanation do you have for darkness?

(b) How does the myth explain the darkness?

2. Raven is the hero in this myth. Explain how he tricked the old man.

3. Why are the days and nights different lengths today according to this myth?

Developing Skills

A. Parts of a Sentence

As you learned earlier in this course a sentence has two main parts, the **subject** and the **predicate**. The subject is the one doing the action. The predicate is the part of the sentence which contains the verb.

Please review pages 62 and 63 of the *Language Arts Handbook*.

B. Subject and Predicate

EXERCISE 6

Divide each of the following sentences into subject and predicate. Underline the complete subject once and the complete predicate twice in each sentence. Write the bare subjects and the bare predicates in the appropriate columns below. The first sentence is done for you.

- 1. The medicine men made their strongest charms.
- 2. The darkness of night continued.
- 3. A large ball of fire glowed with a brilliant light.
- 4. The boy crept closer to the house.
- 5. He pulled his peaked cap over his face.
- 6. The black coat and peaked cap had magical powers.

Bare Subject	Bare Predicate
(a) <i>men</i>	<i>made</i>
(b)	
(c)	
(d)	
(e)	
(f)	

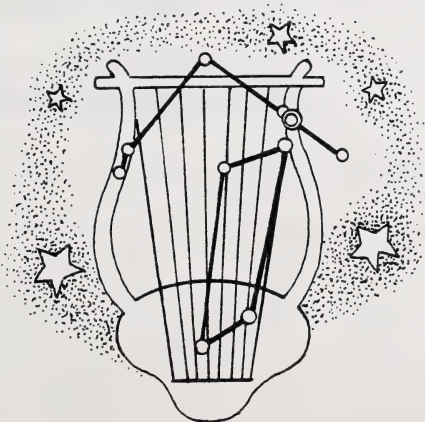
C. Objects

Sometimes the sentence tells who or what received the action. The person or thing receiving the action is known as the **object**. Please turn to page 44 of the *Language Arts Handbook* and study the notes about objects.

EXERCISE 7

Underline the complete object in each of the following sentences. Circle the bare object. The first one has been done for you as an example.

1. The medicine men made their strongest charms.
2. The little boy had magical powers.
3. He pulled his peaked cap over his face.
4. Raven threw pieces of the fireball.
5. He saw a large ball of fire.
6. Once there he took off his magical coat and cap.

Reading: "Orpheus and Eurydice"

Many of the names of the constellations come from Greek and Roman myths. The drawing at the left shows the constellation, Lyra. It is said to resemble a lyre, an ancient harp-like musical instrument.

Turn to page 146 of you *Contexts Reading Skills One* and read the myth, "Orpheus and Eurydice."

Thinking About the Story

EXERCISE 8

1. See the illustration on page 147. Then complete the following sentence.

*The people in the picture from left to right are _____,
_____, _____ and _____.*

2. Match the character with the appropriate description.

Character		Description
(a) Orpheus	_____	He was the god of marriage.
(b) Eurydice	_____	This was the river over which souls of the dead are ferried.
(c) Hades	_____	He was a three-headed guard dog.
(d) Charon	_____	He was a king of the gods.
(e) Cerberus	_____	He was a musician.
(f) Persephone	_____	He was the stern king of the Underworld.
(g) Zeus	_____	She was as gentle and lovely as a spring tree.
(h) Hymen	_____	He was a gloomy old boatman.
(i) Styx	_____	She was queen in the kingdom of the Underworld.

3. Describe Orpheus' journey to the underworld in your own words.

4. Why did Hades agree to allow Eurydice to return with Orpheus?

5. Why did Orpheus break his promise and look back at Eurydice?

6. Why is the constellation called "Lyra"?

7. What other natural phenomena does this myth attempt to explain?

Responding Creatively: Writing a Myth

EXERCISE 9

Using the space provided below and on page 17 write your own myth explaining some phenomena such as why there are rainbows, northern lights, tides, or snow. Give your myth a title.

Title _____

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Developing Skills: Linking Verbs and Subject Completers**EXERCISE 10**

Earlier in the lesson you learned about objects. Verbs such as "feels," "seems," "appears," "looks," "is" and "becomes" do not take a direct object. They are called **linking verbs** because they link the subject with words and groups of words that tell about the subject. (These words are recalled subject completers.)

Underline the subject in the following sentences with one line. Circle the verb and draw two lines under the subject completers. The first one has been done for you.

1. One girl in particular seemed captivated by his songs.
2. Eurydice was as gentle and lovely as a young tree in springtime.
3. Orpheus became fearful.
4. The old boat-man looked gloomy and stern.
5. His usually joyful face was sad.
6. Hades appeared furious at this invasion of his domain.

Journal Writing Suggestions

For your journal page in this lesson you could explain what else you know about mythology or you could explain which one of the three myths studied in this lesson you found most interesting and why.

END OF LESSON 22

This page is for your journal writing. You are expected to complete this exercise. Your teacher will make comments in response to what you write.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Please mail this page with your lesson.

THE NOVEL



Lesson 23 forms a unit on the novel.

LESSON RECORD FORM

0701 Language Arts 7

Revised 01/91

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

Teacher's Comments:

ALBERTA DISTANCE LEARNING CENTRE

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do not enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THE NOVEL

In Lesson 1 you chose the novel you wanted to read for this lesson. All the novels you had to choose from — *Owls in the Family*, *The Dog Who Wouldn't Be*, and *Lost in the Barrens* were written by Farley Mowat, a well-known Canadian author.

In the first part of this lesson you will have the opportunity to read about Farley Mowat and write a brief report about him. In the second part of the lesson you will answer questions about the book by Farley Mowat that you have read for this lesson.

Writing a Report on Farley Mowat



Although the story or plot of a novel is fiction, it can be based on facts. Learning about an author's life can give you a new understanding and knowledge of the novel.

Farley Mowat, like other authors, has been influenced by the events and people that he has encountered.

Your assignment in the first part of this lesson is to write a short report about Farley Mowat.

A. Gathering Information

To learn about Farley Mowat's life read the biographical notes in the novel you have chosen to read for this lesson as well as the notes on the following page. If you have access to a video cassette recorder and have ordered the video cassette which accompanies this course, you may also view "TEN MILLION BOOKS — Farley Mowat: Pgm #1." Use the space provided on the next page to make running notes about what you have learned from these sources.

EXERCISE 1**Farley Mowat**

Farley Mowat began writing for his living in 1949. He is now one of the most popular authors and storytellers of the century, with books for adults and children, books of humour, drama and tragedy, including such perennial favourites as *The Boat Who Wouldn't Float*, *The Top of the World Trilogy* and *A Whale for the Killing*.

Through twenty-three years and twenty-three books (translated into twenty-three foreign languages), Mowat has maintained his position as a writer of distinction. He has won at least five awards for his work and has become one of Canada's best known professional writers.

Farley was tutored in the ways of the outdoors by an ornithologist uncle who introduced him to the Arctic in 1935. That introduction, which nurtured an already lively interest in nature and wildlife, led to a lengthy relationship between Farley Mowat and the Arctic, with happy results for readers around the world. It inspired him to write such best-selling and widely translated books as *People of the Deer*, *The Desperate People*, *Never Cry Wolf*, and *Sibir*.

Mowat has favourite subjects that on the surface seem dissimilar, he writes of soldiers, explorers, fishermen, Siberians, Indians, and Eskimos. Yet they have some common bonds. All are "outsiders," either as brave men or action (almost always larger than life) or "natural men" living (off the land or from the sea) the so-called "simple life." All, too, represent a cause, whether directly demonstrating the nobility of their way of life, or indirectly revealing the limitations of a modern technological society.

B. Running Notes

Make running notes about Farley Mowat in the space provided. Record interesting and important details in point form.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Use the space provided to plan and organize your notes into a suitable order.

Write the rough draft of your report in the space provided. Be sure to use your own words. Work from the running notes and plan; do not copy directly from any of the original sources.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Proofread and edit the rough draft of your report. Then write the final copy of your report on Farley Mowat in the space provided.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Reading a Book by Farley Mowat

As mentioned in the beginning of this lesson, you will now take an indepth look at one of the following books: *Owls in the Family*, *The Dog Who Wouldn't Be* and *Lost in the Barrens*. You chose the book in Lesson 1 and you probably have read the book by now. If you have not finished reading it, however, do so now before you attempt the following exercises.

Optional Viewing Activity

If you have access to a video cassette recorder and have the video cassette for this course you should view "BEST OF COVER TO COVER I: Owls in the Family" and "BOOK BIRD: Lost in the Barrens" at this time.

EXERCISE 2

Review Lesson 16 and pages 170 through 176 in the *Language Arts Handbook*. Then define the following terms in your own words.

1. setting

2. plot

3. character

4. Point of View

EXERCISE 3

If you chose *Owls in the Family*, do the questions on the green pages.

If you chose *The Dog Who Wouldn't Be*, do the questions on the yellow pages.

If you chose *Lost in the Barrens*, do the questions on the pink pages.

Journal Writing Suggestions

For the journal page in this lesson you could write a letter to a friend explaining why he or she should read this novel by Farley Mowat; or you could write a letter to Farley Mowat himself explaining why you liked his novel, asking him some questions about his novel and his writing career.

Questions and Comments

Exercise for Students who Read *Owls in the Family***A. Point of View**

1. From whose point of view is the novel, *Owls in the Family*, told?

B. Setting

1. Farley Mowat quickly establishes the setting in the first few pages of the novel. Explain where and when the story takes place.

2. Farley Mowat uses "local colour." That is, he uses terms that a person from that region of the country would use. The author also takes care to explain these terms so that people from other areas of the country will understand their meaning. Give five examples of "local colour" in *Owls in the Family*.

C. Characters

1. Explain who the following characters are:

(a) Bruce

(b) Billy

(c) Murray

(d) Mutt

(e) Fifi

-
- This image shows a single sheet of white paper with horizontal blue or grey ruling lines, typical of notebook paper. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

D. Plot

1. (a) Why did Billy's father not want him to have pet owls at first?

- (b) What made Billy's father change his mind?

2. Explain how Billy got Wol.

3. Explain how Billy got Weeps.

4. Explain why Billy named the owls "Wol' and "Weeps."

5. Explain what happens

(a) at the pet parade. (Chapter 6)

(b) at the Ole Hanging Tree. (Chapter 8)

(c) when the new minister visits. (Chapter 9)

(d) when the owls go to school. (Chapter 9)

6. What do you think is the funniest incident in the book? Be specific.

7. What happens to Wol and Weeps when Billy's family moves to Toronto?

If you enjoyed this novel, you may wish to read *The Dog Who Wouldn't Be* which tells you more about the owls and the dog, Mutt.

END OF LESSON 23

Exercise for Students who Read *The Dog Who Wouldn't Be***A. Point of View**

1. From whose point of view is the novel written?

B. Setting

The Dog Who Wouldn't Be begins with Mutt's arrival and ends with his death.

1. In what year does the novel begin?

2. Over approximately how many years does the story take place?

3. Where does the first part of the story take place?

4. Where does the last part of the story take place?

C. Plot

1. In a well constructed paragraph explain how Mutt came to join the family.

2. In the first chapter there are two "flashbacks" to the time before Mutt's arrival.

- (a) How is the reader warned of these time changes?

- (b) What is the purpose of these flashbacks?

3. In Chapter 3 the narrator says:

"Probably the greatest indignity which Mutt ever experienced at our hands came as a result of my father's feeling for the English language."

- (a) What happened to Mutt?

- (b) Explain how this incident was related to father's "feeling for the English language."

4. What do you feel is the funniest incident in the novel? Be specific.

D. Characters

1. Describe Mutt's physical appearance in your own words.

2. Give examples from the novel to support the following statements about Mutt.

- (a) "So strong was Mutt's belief that he was not simply a 'dog' that he was somehow able to convey this conviction to human onlookers."

- (b) "Mutt was not an easy dog to live with."

- (c) "Once Mutt made up his mind to be a bird dog there was no further question of his being trained. ... For Mutt soon displayed an incredible array of hidden talents."

- (d) Despite his repugnance toward fighting Mutt was no coward, nor was he unable to defend himself.

- (e) Mutt had a foolhardy attitude towards skunks.

3. Describe Mutt's relationship with the owls.

5. Although the major character in the novel is Mutt, the reader learns a lot about Farley's father in *The Dog Who Wouldn't Be*. Write a well constructed paragraph about Farley's father. Support your opinions with reference to incidents in the novel.

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

6. Throughout the novel, the Model A Ford car is personified. Find examples of this personification.

If you enjoyed this novel you may wish to read *Owls in the Family* which tells more about Billy's family and pets. In this book the owls are featured.

Exercise for Students who Read *Lost in the Barrens***A. Point of View**

1. From what point of view is the story written?

B. Setting

1. Where does the story take place?

2. (a) In what month does the story begin?

- (b) In what month does the story end?

C. Character

Identify the following characters.

1. Jamie

2. Awasin

3. Angus

4. Alphonse

5. Denikazi

6. Peetyuk

Plot

1. Why did Jamie leave boarding school and go to live with his uncle?

2. (a) What reason did Angus and Alphonse have for making the long trip to The Pas?

- (b) Why did Jamie and Awasin remain behind?

3. (a) Why did the Chipeweyans come to the Cree settlement?

- (b) Why did Jamie and Awasin go to Kasmere Lake with the Chipeweyans?

4. (a) Why did the Chipeweyans want Jamie and Awasin to go along on the hunt?

- (b) Why did Denikazi leave the boys at the Killing Place?

- (c) What instructions did Denikazi give the boys?

- (d) Why didn't the boys obey Denikazi?

5. (a) How did Jamie hurt his leg?

(b) What other losses did the boys suffer in the accident?

6. Why did the two Chipeweyans give up the search for the boys?

7. Why did the boys decide to try to reach Frozen Lake River?

8. What did Jamie find in the cave near the Great Stone House?

9. Why did Denikazi and his men not come upon the boys?

10. Why did the boys at first continue north?

11. What made the boys realize the hunters had gone home and that they would have to spend the winter alone in the barrens?

12. In a well constructed paragraph explain some of the dangers the boys had to face and how they were able to survive.

[illegible]

[illegible]

13. (a) Explain how the boys met Peetyuk.

- (b) What did the boys learn of Peetyuk's history?

(c) What past events were explained by Peetyuk?

14. How did the boys get home?

15. Why did Peetyuk stay with Angus and Jamie?

16. Why did the three boys and Angus plan another trip north?

If you enjoyed *Lost in the Barrens*, you may wish to read the sequel to this book, *Curse of the Viking Grave*.

This page is for your journal writing. You are expected to complete this exercise. Your teacher will make comments in response to what you write.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Please mail this page with your lesson.

MES'SAGES'

Nice going, Jim! I think Bev's finally got the message!



Lessons 24 through 27 form a unit based around literature selections with the theme of "Messages."

LESSON RECORD FORM

0701 Language Arts 7

Revised 01/91

FOR STUDENT USE ONLY

Date Lesson Submitted

Time Spent on Lesson

(If label is missing
or incorrect)

File Number

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name _____

Address _____

Postal Code _____

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received: _____

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA DISTANCE LEARNING CENTRE

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do not enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

Fun With Messages

Introduction to the Messages Theme

Lessons 20 through 24 form a mini unit about messages. In these four lessons you will read several literature selections about messages and you will do several activities.

In this lesson you will explore the idea that creating a message can be fun. You will consider word games, riddles, and codes.

Creating a Context: Word Games

Many games have been developed using words. Below is a list of commonly known word games. Check the ones with which you are familiar:

Commerical Word Games

- ☐ Scrabble
- ☐ Spill and Spell
- ☐ Password

Television Word Games

- ☐ Definitions
- ☐ Wheel of Fortune
- ☐ Body Language

Magazine Word Games

- ☐ Crossword Puzzles
- ☐ Word Search
- ☐ Word Unscramble

Which of these games do you like most? Why?

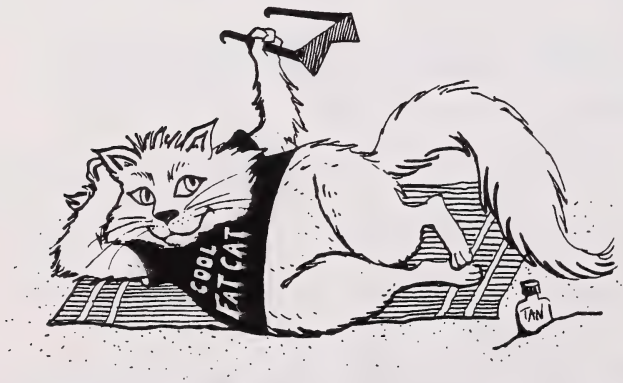
Many simple word games have been passed on from generation to generation. For example, there is a word game in which you try to make as many words as you can in two minutes from a longer word. You will have the opportunity to try this game on page 2.

EXERCISE 1

Write as many words as you can in two minutes from the letters in **alphabits**. Two words have been done for you as an example.

- | | | |
|----------------|-----------|-----------|
| 1. <u>slap</u> | 11. _____ | 21. _____ |
| 2. <u>bit</u> | 12. _____ | 22. _____ |
| 3. _____ | 13. _____ | 23. _____ |
| 4. _____ | 14. _____ | 24. _____ |
| 5. _____ | 15. _____ | 25. _____ |
| 6. _____ | 16. _____ | 26. _____ |
| 7. _____ | 17. _____ | 27. _____ |
| 8. _____ | 18. _____ | 28. _____ |
| 9. _____ | 19. _____ | 29. _____ |
| 10. _____ | 20. _____ | 30. _____ |

Reading: "Fun and Games With Words"



Turn to page 152 of *Contexts Reading Skills One* and read the article, "Fun and Games With Words". Then attempt the puzzles in the article and compare your answers with those on page 157.

At the left is an example of a Rink Pink.

In Exercise 2 you will have the chance to make up your own "Rinky and Pinky."

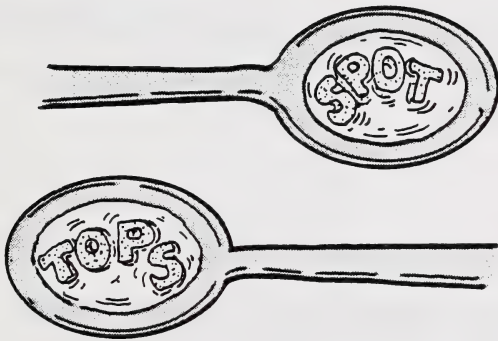
Definition: An overweight feline
Answer: A fat cat

Responding Creatively: Writing a Rinky Pinky**EXERCISE 2**

Think of a Rinky Pinky of your own and write it below.

Definition: _____

Answer: _____

Reading: "The Discovery"

Some children play a game in which they try to make words out of letters in Post Alphabits cereal.

Turn to page 270 of *Contexts Anthology One* and read the poem, "The Discovery," now. Think about what you have read and then answer the following questions in **complete sentences**.

Thinking About What You Have Read**EXERCISE 3**

1. What was the poet doing when he made his "discovery"?

2. What was the poet's "discovery"?

Developing Skills

A. Grammar: Double Negatives

EXERCISE 4

There are negative words such as **not**, **never**, **nothing**, **nobody**. There are also negative prefixes such as **un** in **unlike**, **dis** in **distrust**, and **im** and **in** as in **improper** and **insensitive**. When two negatives are used in the same sentence, they cancel each other.

Examples

"I'm **not** unhappy." This means "I **am** happy."

"... **not** **unlike** one mesmerized by POST ALPHABITS." This means

"... **like** someone fascinated by Alphabits."

1. Explain the meanings of the following sentences, paying particular attention to the words in bold type.

- (a) She looked **not unlike** a walking buttercup in her new yellow hat.

- (b) Your answer is **not incorrect**, but you should have included more information.

Two negative words, however, should not be used together.

Examples:

"I haven't got **none**."

"I didn't do **nothing**."

2. The following sentences contain double negatives and are incorrect. Rewrite the sentences to make their meanings clear.

(a) "I don't want nothing for Christmas," said the rich woman.

(b) "We never go nowhere," complained the bored teenager.

B. Literary Technique: Allusions

Turn to page 169 of the *Language Arts Handbook* and read about allusions. Then answer the following questions in **complete sentences**.

EXERCISE 5

1. What is an allusion? (Use your own words.)

2. How can an allusion be a barrier to communication?

3. In the poem, "The Discovery," Jim Gibbons uses two allusions. The first allusion is to Post Alphabits, a type of cereal in which the food is shaped like letters of the alphabet. The second allusion is to Clark Kent, a fictional character who passes for an ordinary newspaper reporter in daily life, but who is really the hero, Superman.

What does the poet mean when he says the following:

- (a) "not unlike someone mesmerized by Post Alphabits." (You may need to check the meaning of "mesmerized.")

- (b) "when suddenly like Clark Kent it changed"?

Responding Creatively: Writing a Poem

EXERCISE 6

Use your name (or names) to make up a simple poem that tells something about yourself. Begin each line of your poem with a different letter of your name as shown in the following examples.

Arne

Always thinking about computers
Remembering is very bad
Never shouts or yells
Except when he is mad

Arne Olafson, grade 7

Sarah

Skilful at sports

Always likes a snack

Runs quickly

Animal-lover

Hates ham

Sarah Hutchison, grade 7

Developing Skills: Etymology

Long ago a person's name really did tell you something about them. For example:

"MacDonald" was the name of the son of Donald.

"Fitzgerald" was the name of the son of Gerald.

"Smith" was the name of a blacksmith or tinsmith.

"Stewart" (or "Stuart") was the name of a steward (the manager of a large household).

EXERCISE 7

1. Suggest the origin of the following names.

(a) Miller

(b) Taylor

(c) Woodhouse

(d) Trueman

(e) Richardson

2. Try to find the origin of your name (first or last). You will probably find a book with this information at a library near you. Then write the explanation in the space provided below.

My name is _____

It means _____

Creating a Context: Riddles

Riddles have been very popular through the ages. Read the following riddle poems and attempt to figure out the trick and solve the puzzle. The answers are provided at the bottom of the page.

1. In marble halls as white as milk,
Lined with skin as soft as silk,
With a fountain crystal clear,
A golden apple doth appear.
No doors are there to this stronghold,
Yet thieves break in and steal the gold.
[Anonymous]

What is it? _____

2. Alive without breath,
As cold as death;
Never thirsty, ever drinking,
All in mail never clinking.
[J.R.R. Tolkien, from the Hobbit]

What is it? _____

3. On its foot
there is a head
and on the head are eyes.
The foot walks.
The head moves.
The eyes see
a monster?
No.

What is it? _____

4. It has no length, width or thickness, but it can
be measured.

What is it? _____

Write a riddle of your own in the space provided below.

Answers to Riddles

1. egg 2. fish 3. snail 4. temperature

Reading: "The Will"

Now turn to page 277 of *Contexts Anthology One* and read the poem, "The Will." Think about what you have read and then answer the following questions in **complete sentences**.

Thinking About What You Have Read**EXERCISE 8**

1. What did the will state? Use your own words.

2. Why were the sons confused?

3. What do you think the father meant by "shed no blood, do not kill"?

4. How did the sons solve the riddle?

5. Why do you think the father wrote the will as a riddle?

6. How many horses did each son get?

7. Why do you think the first-born son received special privileges in the past?

8. Do you think this practice of giving the first-born son special privileges is commonly followed today?

Developing Skills

Grammar: Contractions

Contractions, joining two words by leaving out some letters and replacing those letters with an apostrophe, is common in informal English. (For further information about contractions read page 101 of the *Language Arts Handbook*.)

Notice the contractions used in "The Will." Two examples are given below. The words from which the contractions have been formed are in brackets.

I've written my will. (I have)

I'm going to leave my horses ... (I am)

EXERCISE 9

1. Write the contractions for each of the following

(a) would not

(b) they are

(c) it is

(d) he had

(e) she will

2. Write the two words from which each of the following is formed.

(a) they'd

(b) there's

(c) we've

(d) money's

(e) shouldn't

Reading: "Cliffhanger"



Turn to page 134 of *Contexts Anthology One* and read "Cliffhanger" by Dilys Winn. In order to read the poem you will have to begin at the bottom left and read upwards. This poem is a concrete poem. (Read page 157 of the *Language Arts Handbook* to learn more about concrete poetry.)

The poem, "Cliffhanger," tells about the conditions in another will. Think about the poem and then answer the following questions in **complete sentences**.

Thinking About What You Have Read**EXERCISE 10**

1. What is a "cliffhanger"? Check your dictionary.

2. In what way is the story in the poem a cliffhanger?

3. How is the shape of the poem related to its title and the story it tells?

4. What do you think the three dots at the end of the poem mean?

5. Why do you think Dilys Winn uses the word "you" in the poem instead of "he" or "she" or a person's name?

6. Do you think the situation in the poem could happen in real life? Why or why not?

7. Note that the poem is one long sentence linked with "and ... and ... and". How does the lack of punctuation affect the way you read the poem?

Responding Creatively: Writing a Cliffhanger

EXERCISE 11

Write a story or a poem that has a cliffhanger ending. Try to build up suspense in your composition and leave your reader in doubt about the outcome.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Creating a Context: Secret Codes

Many students enjoy secret codes. A code is a system of signals for sending messages. Codes can be simple or difficult. They can use letters, numbers, pictures, flags, etc. Below is an example of a code.

Directions	Example
1. Make an alphabet substitution table in this way: (a) Write the alphabet in order. (b) Below each letter of the alphabet write the numbers 1 to 26.	A B C D E F G H I J 1 2 3 4 5 6 7 8 9 10 K L M N O P Q R S T 11 12 13 14 15 16 17 18 19 20
2. Write your message in actual words.	U V W X Y Z 21 22 23 24 25 26
3. Exchange each letter in your message for the number directly below it in the substitution table.	W h e r e s h a l l 23 8 5 18 5 19 8 1 12 12 I g o? 9 7 15

Make up a code of your own in the space provided below. Give clear directions and an example.

Directions	Example

EXERCISE 12

Turn to page 157 of *Contexts Reading Skills One*. It shows the semaphore alphabet and the morse code alphabet. These are two signaling methods used to send messages ship-to-ship.

1. Decode the following message written in semaphore alphabet.

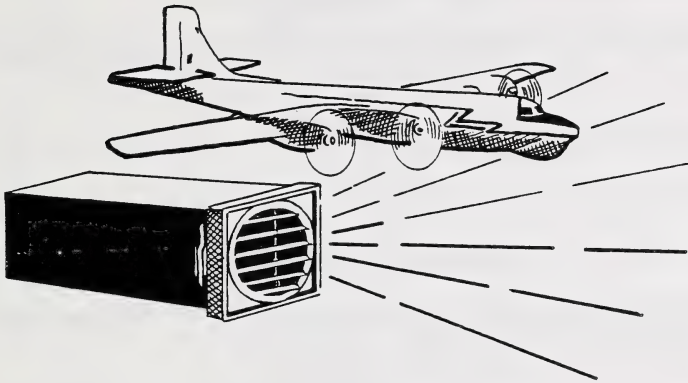




2. Decode the following message written in Morse Code.

— • • • — — • • • • • • •

• • — • — — — • • — — • — • •

Reading "Over and Out"

Now turn to page 271 of *Contexts Anthology One* and find the short story "Over and Out." Read the title and opening paragraph, and look at the illustration, but do **not** read further.

Developing Skills**A. Parts of Speech: Nouns**

Review nouns beginning on page 27 in the *Language Arts Handbook*. Then do the following exercise.

EXERCISE 13

Underline the nouns in the first paragraph of "Over and Out" which has been reprinted below.

Alan MacNab found it in the loft of his father's boat shed. He was searching for a can of paint among two floats, nets, and lobster creels when he saw its dusty black head poking out of a tea box in the corner. He picked it up, blew off a cloud of dust and spider's webs, and stared at it. The object looked back at him with its one half-shuttered eye.

B. Parts of Speech: Pronouns

Review "pronouns" on page 33 and 34 of the *Language Arts Handbook*. Then do the following exercise.

EXERCISE 14

Read the first paragraph of "Over and Out" again. The word "it" in the first sentence is a pronoun that is used instead of a noun.

1. What do you suppose Alan found in the wood shed? (The illustration may help you.)

2. Why do you think the author does not identify the object until the fourth paragraph?

C. Literary Technique: Pattern of a Short Story

Read the rest of "Over and Out" and pay attention to the pattern of events in the short story. Next read "plot" pages 172 and 173 in the *Language Arts Handbook*. Then answer the following questions in **complete sentences**.

EXERCISE 15

1. In the introduction of "Over and Out" the characters, setting and situation are introduced.

(a) Name the characters.

(b) Give the setting (place and time).

(c) What is the opening situation?

2. The climax of a story is the point at which the tension which has been building up during the story finally breaks. What is the climax of "Over and Out"?

3. After the climax, in a story with a happy ending, comes relief and understanding. What is the most important thing that Alan comes to understand?

D. Literary Technique: Characterization

Review the notes in the *Language Arts Handbook* on characterization. They begin on page 170. Then do the following exercise.

EXERCISE 16

1. What do you think the author has done to make Alan and Scottie "realistic" characters?

2. If you could meet Alan and Scottie, which one would you like better? Why?

E. Literary Technique: Figurative Language

Read the section on figurative language on page 159 in the *Language Arts Handbook*. Then do the following exercise.

EXERCISE 17

Explain the meaning of the figurative language in bold type. The first one is done for you as an example.

1. (a) The object **looked back at him with its one half-shuttered eye**.

The object is compared to a person or an animal and the Aldis lamp which is an inanimate object seems to take on life and look at him. The lens and shutter are compared to an eye and an eye lid.

- (b) The velvety blackness of night was pierced by **the stuttering white beam** of the Aldis lamp.

- (c) He could see the red port light bobbing up and down and barely visible **white horses on the waves**.

- (d) Outside, the power lines **were screaming under the strain**.

- (e) The linemen were struggling to untangle **the wire knitting** that had once been Seal Cove's telephone system.

Journal Writing Suggestions

Use the journal page in this lesson to send a coded message to your teacher or to test your teacher with some riddles. Be sure to give the answer on the back of the page in case your teacher is stumped.

END OF LESSON 24

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

This page is for your journal writing. You are expected to complete this exercise. Your teacher will make comments in response to what you write.

[illegible]

Please mail this page with your lesson.

LESSON RECORD FORM

0701 Language Arts 7

Revised 01/91

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name _____

Address _____

Postal Code _____

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received: _____

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA DISTANCE LEARNING CENTRE

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do not enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

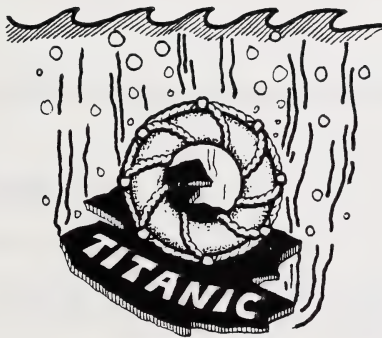
Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

PROBLEMS WITH MESSAGES**Creating a Context: Messages That Are Not Received**

In Lesson 24 you read "Over and Out." In this short story Alan's message is received, understood and acted upon. As a result Alan's father is rescued.

In the first part of this lesson you will explore the idea of what happens if a message is not received or is ignored.

Reading: "Titanic's Distress Signal Unheard by Nearby Ship"

Turn to page 155 of *Contexts Reading Skills One*. Notice the question written below the title: "What good is a message if it doesn't get through?" Think about the question as you read "Titanic's Distress Signal Unheard by Nearby Ship." Then answer the following questions in **complete sentences**.

Thinking About What You Have Read**EXERCISE 1**

1. What methods were used by the crew of the Titanic to signal that they were in distress?

2. Why didn't these distress signals bring help?

3. Why did so many people die?

Developing Skills

A. Vocabulary: Meaning

EXERCISE 2

1. Match each word in Column A with its meaning in Column B.

Column A	Column B
(a) vessel	_____ to desert or give up
(b) assistance	_____ machine
(c) distress	_____ a crash
(d) summon	_____ need of help
(e) collision	_____ to send or call for
(f) gash	_____ aid or help
(g) abandon	_____ over the side of a ship or boat
(h) responded	_____ lack of concern or interest
(i) overboard	_____ a craft or boat
(j) apparatus	_____ throughout the world
(k) universally	_____ a long deep cut
(l) indifference	_____ replied or answered

B. Spelling: Plurals of Nouns**EXERCISE 3**

Nouns have a singular and a plural form. Read page 14 and 15 of the *Language Arts Handbook*. Then write the plural form of each of the following nouns. You may check your dictionary.

- | | | | |
|---------------|-------|-----------|-------|
| 1. vessel | _____ | 6. belief | _____ |
| 2. assistance | _____ | 7. crew | _____ |
| 3. gash | _____ | 8. cry | _____ |
| 4. apparatus | _____ | 9. deity | _____ |
| 5. radio | _____ | 10. life | _____ |

C. Grammar: Number in Pronouns

Pronouns also have a singular and a plural form. Read pages 33 and 34 of the *Language Arts Handbook*. Then do the following exercises.

EXERCISE 4

Indicate if the following pronouns are singular or plural, or if they can be used for both.

- | | | | |
|---------|-------|--------------|-------|
| 1. they | _____ | 6. all | _____ |
| 2. you | _____ | 7. she | _____ |
| 3. I | _____ | 8. someone | _____ |
| 4. each | _____ | 9. several | _____ |
| 5. it | _____ | 10. everyone | _____ |

EXERCISE 5

In each of the following sentences circle the pronoun in parenthesis that completes the sentence correctly. Underline the pronoun antecedent and draw an arrow from the pronoun to its antecedent. Be sure to choose the singular form of the pronoun if the pronoun's antecedent is singular and the plural form of the pronoun if the pronoun's antecedent is plural. The first one has been done for you.

1. John and Peter left (his, their) school early.
2. One of the children left (his, their) books.
3. Both of the girls brought (her, their) own money.
4. Several of the children had spots on (him, them).
5. The maple tree and the elm tree were losing (its, their) leaves.
6. Anyone may come, but (he, they) must pay the admission price.
7. Once you learn to ride a bicycle, you never forget how to ride (it, them).

Creating a Context: Messages That are Misunderstood

In this part of the lesson you will consider messages that are misunderstood.

Turn to page 279 of *Contexts Anthology One* and study the photograph. Then answer the following questions in **complete sentences**.

How would you describe the look on the boy's face?

What do you suppose the boy might be thinking about?

Reading: "A Day's Wait"

Now read the short story, "A Day's Wait," which begins on page 278. Then think about what you have read and answer the following questions in **complete sentences**.

Thinking About What You Have Read**EXERCISE 6**

1. Why did Schatz think he was dying?

2. Do you think Schatz was brave? Why or why not?

3. Do you think it is better to hold in your emotions when you are frightened or when something terrible happens? Or, do you think it is better to express your feelings by talking, yelling, or crying? Tell why you think as you do.

4. Why do you think Schatz controlled his emotions the way he did?

Developing Skills

Literary Technique: Characterization

Characterization is the technique used by the author or poet to acquaint his readers with the characters in this writing.

There are four methods of characterization:

1. Physical Appearance or Characteristics

Often the details of the character's physical appearance will tell the reader much about what that character is like.

2. The Opinions and Feelings of Other Characters

The reader learns about a character through the reaction of the other characters in the story toward that character.

3. What a Character Says and Does

Characters are brought to life by what they say and do in the story. The kind of people they are is revealed through their actions and statements.

4. What a Character is Thinking or Feeling

When authors tell what a character is thinking or feeling, they reveal that character's innermost soul. The reader is allowed to know that character intimately.

The following exercise deals with the third method of characterization, what a character says and does. Please complete the exercise using **complete sentences**.

EXERCISE 7

1. In the space provided below select statements made by Schatz which reveal the following:

(a) He is unselfish.

(b) He is convinced he is going to die.

(c) He is afraid his father will become ill too.

2. List 3 of the boy's actions described at the end of the story which indicate his relief from worry.

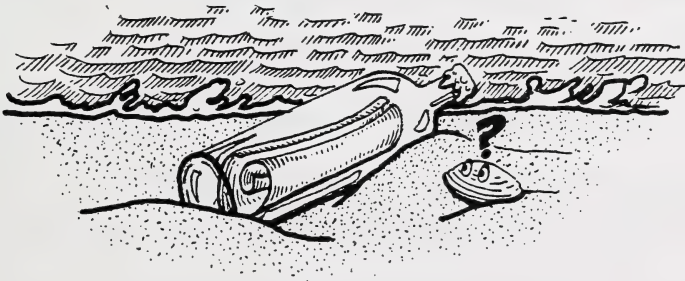
3. The story is told from the father's point of view and the reader is not told directly what Schatz is thinking. However, the reader is given hints about Schatz's thoughts through the description of his body language. Find one example of this.

4. List 3 statements the father makes that indicate he wants Schatz to be comfortable.

5. What action of the father indicates he is not overly concerned about Schatz's health?

Creating a Context: Messages that were Received In an Unusual Way

In the first part of this lesson you read about messages that should have been received, but were ignored or misunderstood. In this part of the lesson you will read about messages that were received in spite of the unusual way the messages were sent.

Reading: "The Richest Boy in the Azores"

Turn to page 125 of *Contexts Reading Skills*. Be sure to look at the map carefully before you read the article. Then read "The Richest Boy in the Azores" and answer the following questions in complete sentences.

Thinking About What You Have Read**EXERCISE 8**

1. Where are the Azores? (Look at the map.)

2. Describe Miguel.

3. How did Miguel happen to find the message?

4. Why did Miguel take the message to the priest?

5. What did the message say?

6. What was the priest's reaction to the message?

7. Why had the message been placed in the bottle and cast in the sea?

8. How many kilometres had the bottle travelled?

9. How do you think Miguel's life was changed when he received the thousand dollars?

10. What would you do with the money if you had found the bottle instead of Miguel?

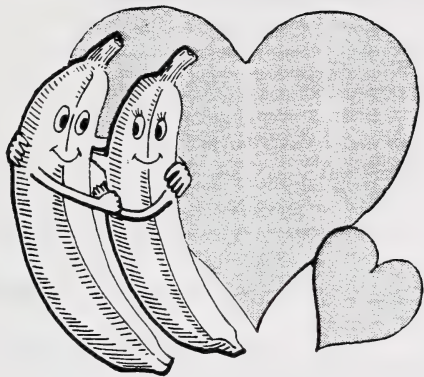
Responding Creatively: Writing a News Report

EXERCISE 9

Pretend you are a newspaper reporter. Write a newspaper report about the bottle's discovery and the reward. Remember to include the 5 W's and how. Review news report writing by reading pages 144 and 145 in the *Language Arts Handbook*

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page or a sheet of stationery. There is no handwriting or other markings on the page.

Reading: "The Banana Message"



Now you are going to read another story about a message received in an unusual way. Turn to page 287 of *Contexts Anthology One* and read "The Banana Message." Then answer the following questions in **complete sentences**.

Thinking About the Story

EXERCISE 10

1. What was Sandy's summer job?

2. (a) Why does Sandy feel living on a farm has its drawbacks?

(b) Do you agree with this assessment?

3. Why did Sandy find grocery shopping exciting?

4. How do you know Sandy is shy?

5. How do you know that Danny is also shy?

6. Place a check (✓) in the box beside the message which you think is the one Danny wrote.

- | | |
|--------------------------------------|--------------------------|
| (a) Will you go out with me? | <input type="checkbox"/> |
| (b) I like you. | <input type="checkbox"/> |
| (c) You're pretty, Sandy. | <input type="checkbox"/> |
| (d) My phone number is 764-8890. | <input type="checkbox"/> |
| (e) Please leave me alone. | <input type="checkbox"/> |
| (f) My name is Danny. What is yours? | <input type="checkbox"/> |

7. Explain why you feel the message you checked in the previous question is the "banana message."

Developing Skills

Literary Technique: Point of View

Review point of view by reading pages 175 and 176 in the *Language Arts Handbook*. Then do the following exercise.

EXERCISE 11

1. From what point of view is this story, "The Banana Message," written?

2. Why do you think the author chose this point of view?

3. Read the first five paragraphs of "The Banana Message" again. Then answer the following question in **complete sentences**.

- (a) Why is the first paragraph written in italics?

- (b) Why does Sandy answer, "Oh, seven or seven -thirty," instead of saying five o'clock?

Responding Creatively: Writing the Story From Another Point of View

EXERCISE 12

Imagine that you are Danny and write the story of "The Banana Message" as he would have told it.

[illegible]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Developing Skills**A. Grammar: Adverbs****EXERCISE 13**

See the notes on adverbs on pages 55 and 56 in the *Language Arts Handbook*. Circle the adverbs in the following sentences, underline the verb each adverb describes and draw an arrow from the adverb to the verb. In the blank, state whether the adverb tells **how**, **where**, or **when**. The first one is done for you.

1. "Oh, seven or seven-thirty," I said (dreamily). how
2. My dad was away on a trip. _____
3. I walked back to the shopping cart in a daze. _____
4. We'd casually wander in. _____
5. Alas, the daydreams were rudely crushed. _____
6. He wasn't there. _____
7. He came out from the back carrying a box. _____
8. As I looked up the cashier smiled at me. _____

B. Grammar: Redundant Adverbs**EXERCISE 14**

Read the section on "redundant adverbs" on page 56 of the *Language Arts Handbook*. Then correct the following sentences. The first one has been done as an example for you.

1. Hurry up, John.

Hurry, John.

2. Peter will fix up his car.

3. Refer back to the lesson.

4. Wash out the bottle.

5. Clean off the counter.

6. Finish up your homework.

C. Grammar: Confusion of Adjectives and Adverbs

EXERCISE 15

Read "Confusion of Adjectives and Adverbs" on page 57 of the *Language Arts Handbook*. This section explains that you should not use an adjective form when an adverb form is required. In the following sentence circle the word that correctly completes the sentence. Explain your choice and then draw an arrow to the word it modifies. The first two have been done for you as an example.

1. He sings (loud, loudly)

The adverb form is required. "Loudly" modifies the verb, "sings."

2. The music was (loud, loudly)

The adjective form is required. "Loud" modifies the noun, "music."

3. Mark is (careful, carefully).

4. Mark works (careful, carefully).

5. The job seemed (easy, easily).

6. Brad caught the pass (easy, easily).

7. The boy was hurt (bad, badly).

8. The boy felt (bad, badly).

Journal Page Suggestions

For the journal page in this lesson you may wish to tell about a time when you misunderstood a message.

END OF LESSON 25

This page is for your journal writing. You are expected to complete this exercise. Your teacher will make comments in response to what you write.

This image shows a blank sheet of white paper with horizontal black ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Please mail this page with your lesson.

LESSON RECORD FORM

0701 Language Arts 7

Revised 01/91

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA DISTANCE LEARNING CENTRE

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do not enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

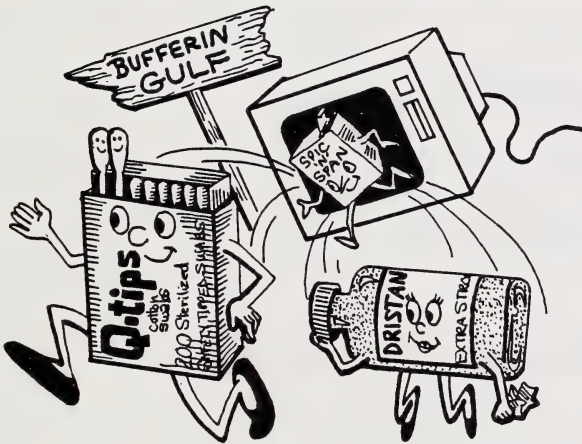
Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

COMMERCIAL MESSAGES**Creating a Context: Names of Products**

Each year manufacturers spend millions of dollars to help sell their products. A lot of attention is given to choosing a name for a new product, deciding how the product should be packaged, and devising advertisements to make the consumer remember the name and buy the product. In this lesson you will consider commercial messages.

First you will consider the importance of the names of products.

Listening: "Jabber-Whacky"¹

Turn to page 283 of *Contexts Anthology One* and find "Jabber-Whacky." This poem was written as a humorous imitation of Lewis Carroll's famous poem "Jabberwocky," which appears on page 282.

The poem, "Jabber-Whacky," is on the cassette tape which accompanies the course. Listen to the poem now while you read it silently. Then answer the following questions in **complete sentences**.

Thinking About What You Have Read**EXERCISE 1**

1. What does "jabber" mean?

¹ "Jabber-Whacky" by Isabelle Di Caprio From Mad Magazine 1963, © 1963 by E.C. Publications, Inc. Used by permission.

2. What does "whacky" mean?

3. Do you think the title, "Jabber-Whacky," is an appropriate title? Explain.

4. What is the alternate title for this poem?

5. How do you think the poet got the idea for this poem?

6. In your opinion what is the funniest part of the poem?

7. Do you think the poem has a serious message? If so, what might it be?

EXERCISE 2

1. There are thirty brand names mentioned in the poem, "Jabber-Whacky". List five brand names, what each product is used for, and suggest why the manufacturers chose the name. An example has been done for you.

(a) *"Brillo" is the name of a brand of steel wool pads used for cleaning pots and pans. "Brillo" reminds the consumer of the words "brilliant" and "low". The manufacturer wants the consumer to get the message that pots and pans cleaned with "Brillo" will look brilliant and shiny and that the price of "Brillo" is low.*

(b)

(c) _____

(d) _____

(e) _____

(f)

Responding Creatively: Making Up a Name for a New Product**EXERCISE 3**

The brand name, "Spic and Span," uses alliteration to help make the name easy to remember. (Alliteration is the repetition of an initial sound.) In the case of "Spic and Span" the "sp" sound is repeated. Other product names are sometimes made up of words that rhyme. For example, "Shake and Bake" has two rhyming words.

Pretend you are manufacturing a new product such as a shampoo, or a cereal. Tell what kind of a product it is and make up an appropriate name. Try to use alliteration or rhyme or word association (e.g. Brillo, brilliant) to make your product name memorable.

Creating a Context: The Packaging of a Product

In this part of the lesson you will consider the packaging of a product.

What are the three most eye-catching packages in your kitchen?

What will happen to these packages when they are empty?

Reading: "Buy Me"

Turn to page 163 of *Contexts Reading Skills One* and read the article "Buy Me." Then answer the questions on the next page in **complete sentences**.

Thinking About What You Have Read**EXERCISE 4**

1. Contrast packaging in the old days with packaging today.

2. What roles does packaging serve today?

3. What two major problems has packaging caused?

4. Do you think fancy packaging is necessary to sell products today? Why or why not?

Responding Creatively: Creating the Packaging for a New Product

EXERCISE 5

In Exercise 3 you made up a name for a product. Now decide how you would package the product. Draw the container and the label below.

Try to make the packaging appealing by using colour and effective illustrations and print.

Creating a Context: Advertising

Advertising is a big business today. Nearly 60 percent of the space in a daily newspaper, 50 percent of the pages in a magazine, and 25 percent of radio and television time is devoted to advertising.

Advertisers sometimes use gimmicks such as premiums. Premiums are articles which are given away with the purchase of a product, or offered at a reduced price to consumers.

What premiums are often offered with the following products?

(a) Bubble gum

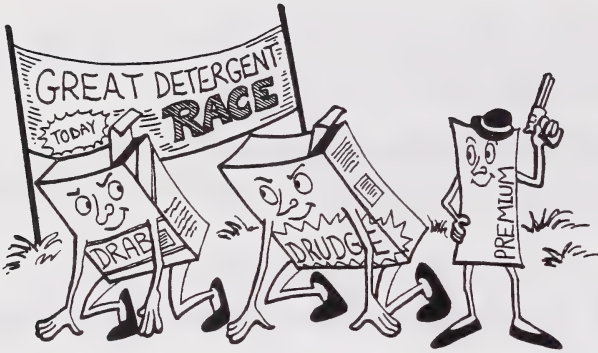
(b) Cracker Jacks (candy)

(c) Breakfast Cereal

(d) Gasoline

(e) *Time* and *Sport Illustrated* subscriptions

Have you ever purchased a product just for the premium? If so what was it?

Reading: "The Great Detergent Premium Race"

Turn to page 284 of *Contexts Anthology One*. "The Great Detergent Premium Race" is about two rival advertising agents.

The author of "The Great Detergent Premium Race" is Pierre Burton. He is a well known television personality. He was a newspaper columnist for many years and has written several books on Canadian history.

Read "The Great Detergent Premium Race" and then answer the following questions in **complete sentences**.

Thinking About What You Have Read**EXERCISE 6**

1. Why are the name "Drab" and "Drudge" funny?

2. What were the premiums offered by the soap manufacturers?

3. Would you say that most of the premiums the soap manufacturers offered were useful? Why or why not?

4. Would it make economic sense to save box tops to purchase a \$2.49 egg-shirrer for \$2.00? Why or why not?

5. Advertisers often use attention grabbing words like "new," "sensational," and "amazing." They also repeat words like "very, very, very." Find 3 more phrases in "The Great Detergent Premium Race" where Pierre Burton is imitating the language of advertising. An example has been done for you.

(a) "Drab...contained an *amazing new* scientific suds ingredient" (page 285)

(b)

(c)

(d)

6. Why might the following phrases be confusing (deceiving) to consumers? The first one has been done as an example.

- (a) a *genuine nickel-plated* olive mincer

Genuine suggests something valuable, but nickel is an inexpensive metal in comparison to gold, silver and platinum.

- (b) a *genuine zircon solitaire* stickpin

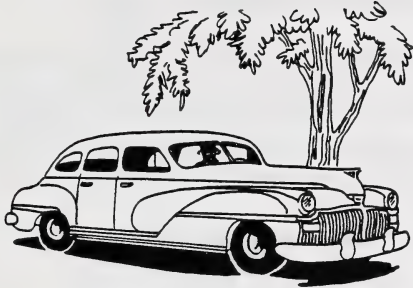
- (c) a *simulated 14-karat gold* mounting

Extending the Context

A. Advertisements of Yesterday and Today


Advertisements today have a different style from those of yesterday. On page 13 are two advertisements. The one on the left is an advertisement from the 1930's. The one on the right is a modern-day advertisement.

DeSun
FOR DISTINCTION



For those who want a quality car DeSun offers a distinctive, luxurious automobile embodying all that's finest in Sun Corporation engineering — including a famous gyrol Fluid Drive and "Tip-Toe" gear shift. The ever-growing number of enthusiastic owners of these beautiful DeSun cars, agree: "For Distinction, it's DeSun."

FOUR-DOOR SEDAN • SIX-PASSENGER COUPS



NASSIN
MAJOR MOTION
1989 NASSIN - 300XZ



Take flight in an 89 NASSIN 300XZ.

- Aerodynamic body parts
- Full instrumentation
- Awesome 3 litre V6 power
- Five-speed overdrive

300XZ from \$17,975

EXERCISE 7

Explain the similarities and differences between the two advertisements with respect to the following:

1. number of words used

2. sentence structure

B. Styles of Advertisement

Some advertisements describe the product feature while other advertisements say very little about the product.

Brands of cereal, gasoline, cigarettes, perfume, shampoo, and tooth paste, etc. are essentially the same. Consequently, advertisement for this type of product usually do not give precise information about the product. Instead the advertisement attempts to create an image for the product. The advertiser tries to give you a good feeling about their product. They rely on photographs and a few words to set the mood.

**EXERCISE 8**

Find an example of an advertisement which does not give precise information about the product, but attempts to create an image for the product instead. Cut out the advertisement and enclose it with the lesson. Label it A.

Advertisements for products such as mechanical and electrical appliances often describe each feature of the product in detail. This type of advertisement appears to give the consumer a lot of information. However, you must realize that a good advertiser can make rather dull features of everyday products sound marvelous.

Study the following advertisement below. Notice how the features of a simple product like a broom can be glorified.

There is no broom in the world like

Bristle Broom!

Compare these **fantastic** features ...

- energy efficient
- always ready for use
- completely portable
- lightweight design and construction ends inconvenience of finding a plug nearby.
- very reasonably priced



Heavy duty loop lets you attach the broom conveniently to a hook.

Handle is in a beautiful wood finish, the same finish found in expensive furniture.

Unique binding is made to withstand wear and to hold together all the bristles.

500 matching all natural bristles specially designed to remove all the dirt particles from your floor.

EXERCISE 9

Find an example of a newspaper or a magazine advertisement which gives precise information in an attempt to glorify the product and make it more appealing. Cut out the advertisement and enclose it with the lesson. Label it B.

C. Appeals in Advertising

Advertisers can use some of the following appeals to sell their products.

1. Appeals to Vanity

Some advertisers promise that you will be more successful, more popular, more attractive, or more respected if you buy their product.

2. Appeals to Practicality

Some advertisers stress the savings in money or time.

3. Scientific Appeals

Some advertisers use scientific sounding words to persuade you that scientific research back up their claims about the product.

4. Testimonial Appeals

Some advertisers use famous people — movie stars, and athletes to endorse a product. The advertisers hope that consumers who admire these well-known people imitate their behavior and purchase the products.

5. Bandwagon Appeals

Some advertisers suggest that "everyone is doing it" and that you will be left out if you do not join them.

Optional Viewing Activity

If you have access to a video cassette player and have the video cassette for this course you should view "THINK ABOUT: Persuasive Techniques," now.

EXERCISE 10


Write the name of the appeal used under each of the following four advertisements on pages 17 and 18.

HUNDREDS OF PEOPLE

are
enjoying
riding
our
bike,

Mega Speed

Do
YOU
have
your
Mega Speed
yet?

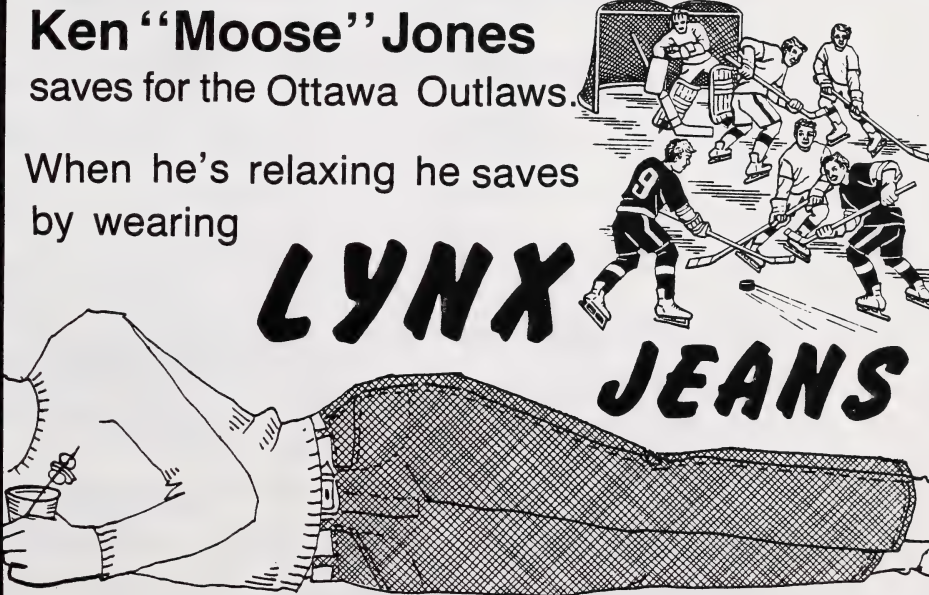


1. _____

Ken "Moose" Jones
saves for the Ottawa Outlaws.

When he's relaxing he saves
by wearing

LYNX
JEANS



2. _____

*Sophisticated,
Simple,
Elegant,*



A style and feel that can only be achieved in

DESIGNER
FASHIONS



Lab results are gratifying in that after 3 hours on the skin, tests show that **Nutrena** moisturizer with medogenic adds **twice** as much moisture to the skin. **Nutrena** moisturizer also has a **SPF5** to guard against wrinkle-forming sun damage.

Guaranteed to be non-irritating and hypo-allergenic.

EXERCISE 11

Cut out a third advertisement from a magazine or newspaper and enclose it with this lesson. Label it C. Then answer the following questions about the advertisement in **complete sentences**.

1. How does the advertisement attract your attention?

2. (a) What specific information does the advertisement give you about the product?

- (b) Is this information primarily informative or persuasive?

3. What appeals are used in the advertisement?

4. To what group of people is the advertiser appealing? (housewives, career women, students, ranchers)

Responding Creatively: Making Up An Advertisement**EXERCISE 12**

In the space below make up an advertisement for the product in Exercise 3. Use one or more of the techniques you studied in this lesson. Try to make your advertisement persuasive and appealing.

Creating a Context: Consumer Education

This part of the lesson is about consumer education.

When you are considering a major purchase you should learn as much as possible about the product beforehand. One way to do this is to consult consumer magazines.

Contexts Reading Skills One has two articles for consumers. One is about buying a ten speed bicycle and the other is about purchasing stereo equipment. Whether or not you are interested in purchasing these items, the articles point out important facts about buying.

Reading: "A Guide to Buying Stereo Equipment, or How to Advise Your Parents"



Turn to page 130 of *Contexts Reading Skills One* and read "A Guide to Buying Stereo Equipment, or How to Advise Your Parents." Then answer the following questions in **complete sentences**.

Thinking About What You Have Read

EXERCISE 12

Find information in the article that contradicts each of the following sales pitches.

1. "This little honey of an amp delivers fifty watts. You need at least that much power for a good sound."



2. "It's true, these two speakers do have the same sound, but I'd advise you to get this one. It costs more — but you get what you pay for!"



3. "I suggest you get a manual turntable — it gives better sound."



4. "There's not much you can do about that hiss in the tuner. They all have a little hiss. It's perfectly normal."



5. "And this machine has an anti-skating device. It'll help cut down on your static."



This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Please mail this page with your lesson.

LESSON RECORD FORM

0701 Language Arts 7

Revised 01/91

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

Teacher's Comments:

Correspondence Teacher

ALBERTA DISTANCE LEARNING CENTRE

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

MESSAGES AND ANIMALS**Creating a Context: Can Animals Understand Human Messages?**

Do you think animals can understand human messages? _____

Can animals send messages to people ? _____

Do you have a pet? If so, describe your relationship with your pet in the space provided below.

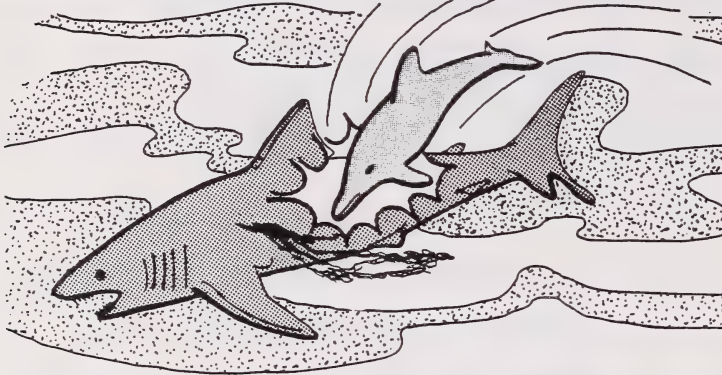
Read the following excerpt from a poem Howard Munro wrote about his dog:

You little friend, your nose is ready; you sniff
Asking for that expected walk,
(Your nostrils full of the happy rabbit-whiff)
And almost talk.

What does the poet mean by the line: "asking for the expected walk"?
How do you think the dog "asks" for the walk?

Some animals have been noted for their relationship with man. One such animal is the dolphin.

Reading: "The Dolpin and the Shark"



Turn to page 107 of *Reading Skills One* and read "The Dolphin and the Shark." This is a true account.

Then answer the following questions in **complete sentences**.

Thinking About What You Have Read

EXERCISE 1

1. During which part of this story did you feel

(a) most tense?

(b) most surprised?

(c) most relieved?

2. Do you agree with author's theory about what happened, or with Linda's? Why?

Developing Skills

A. Vocabulary: Word Meanings

EXERCISE 2

In a dictionary, you could find all the meanings given each of the words in **bold type** below. From the meanings listed here underline the one that makes sense in each sentence.

1. Somewhere nearby, and **closing** fast, there must be a shark.
 - **close**, verb: 1. shut; 2. come or bring to an end; 3. draw near
2. In the **taut** seconds that followed, local marine life slowed into a profound silence.
 - **taut**, adjective: 1. tense; 2. pulled tight; 3. tidy
3. His tail fin was **stroking**.
 - **stroke**, verb: 1. rub lightly; 2. make a movement through air or water, as in tennis or rowing; 3. set the pace for, as in rowing
4. A few minutes before, I had been pulled through the sea **gate** by the tide.
 - **gate**, noun: 1. a structure that may be used to block an entrance; 2. an opening for entrance or exit; 3. the total money from seats sold for a game or entertainment.

B. Figurative Language

Review the section, "Figurative Language," which is on page 159 of the *Language Arts Handbook*. Then do the following exercise.

EXERCISE 3

The sentences below are taken from the article, "The Dolphin and the Shark." Match each of the words or phrases in **bold type** in Column A with the meanings in Column B.

Column A		Column B
1. It was isolated, reachable only by Jeep on a spine-cracking road through jungle palms.	_____	calm, clear thinker
2. This tidal pool was teeming with life .	_____	followed its usual patterns of behaviour
3. Linda, always a cool head in a crisis, had braced herself in a seam.	_____	took advantage of the opportunity
4. We searched for whatever it was that had buzzed us.	_____	rough, full of potholes
5. We seized the moment to try to get into clear water again.	_____	following behind
6. If the shark ran true to form , we might be able to get out of the water safely.	_____	passed closely over
7. The dolphin flashed out to sea in the wake of the tiger shark.	_____	full of fish and plants

C. Sensory Details and Images

Review the sections "Sensory Details" and "Images," on page 158 of the *Language Arts Handbook*. Then do the following exercise.

EXERCISE 4

Explain which sense (seeing, feeling, tasting, hearing or smelling) the following appeal to:

- 1. a vein began to pound in my right temple _____
- 2. a thick, black shadow _____
- 3. a slow chill gathered _____
- 4. the waves boomed and crashed _____
- 5. jaws gaping between cold eyes _____
- 6. a muffled snap _____

D. Making Notes

Earlier in the course you studied how to write a report. You learned how to research a topic and how to make notes. Review the section on making notes in the *Language Arts Handbook* (Pages 132 and 133). Then do the following exercise.

EXERCISE 5

The author gives the readers a great deal of information about the tiger shark. Record in the spaces provided the information he gives about the following aspects of the tiger shark:

- 1. colour

- 2. size

3. Body Features

4. Movements

Responding Creatively: Suggesting Another Title

The editors of *Contexts Reading Skills One* state: "This true story ('The Shark and the Dolphin') deserves a more descriptive title." Suggest another title for the article.

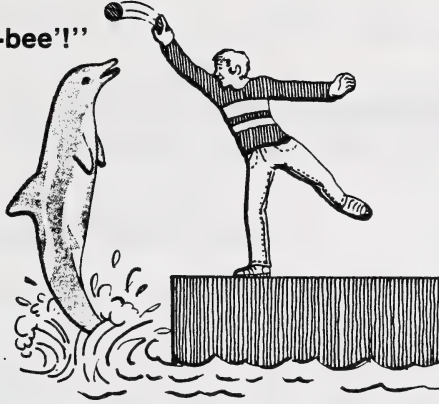
Creating a Context: Experiments With Animals

Have you ever heard about Koko, a female gorilla, who has been taught American Sign Language? Koko knows over 500 "words" in sign language and can actually carry on a conversation with her human teachers. She jokes, questions, and even lies to them.

Recently Koko made the news when her pet kitten died. Remarkably Koko was able to express her strong attachment for the pet and her grief over its death.

Scientists have also been trying to communicate with dolphins.

Reading: "Say 'Roo-bee'!"



Turn to page 169 of *Contexts Reading Skills One* and read "Say 'Roo-bee'!". This is a true account of Malcolm Brenner's work with a female dolphin named Ruby.

Then answer the following questions in **complete sentences**.

Thinking About What You Have Read

EXERCISE 6

1. What was Brenner trying to accomplish with the game of catch?

2. How did Ruby change the game?

3. What does Brenner mean when he says: "I had been the one slowing down the communication between us."

Developing Skills**A. Vocabulary: Using Sentence Context****EXERCISE 7**

Underline the phrase which gives the correct meaning for the word or words in **bold type**.

1. What I got back from the dolphin was not human language, but **delphinese**.
 - (a) silly remarks
 - (b) dolphin sounds that seem like a language
 - (c) a splash of water from her tail
2. I **mimicked** the changes in the sounds she made.
 - (a) imitated
 - (b) pantomimed
 - (c) made fun of
3. **I did an incredulous double-take** when I realized that Ruby had changed from being the pupil to being the teacher.
 - (a) I took two quick pictures with my camera.
 - (b) I cried out with glee.
 - (c) I had a delayed reaction of amazement.
4. **Several fuses in my mind blew simultaneously**.
 - (a) A number of ideas made sense at the same time.
 - (b) I had several sharp pains in my head all at once.
 - (c) I passed out.
5. I wanted English out of her, or at least **a reasonable facsimile**
 - (a) something that was close to English
 - (b) a good excuse for fooling around
 - (c) a display of her swimming and diving ability

6. Dolphins have a **very low threshold of boredom**.

- (a) a tendency to do boring things
- (b) minds that are easily entertained
- (c) a tendency to lose interest quickly.

B. Literary Technique: Characterization

Earlier in the course you learned that characterization is a technique used by a writer to acquaint the reader with a character. There are four methods of characterization: physical appearance, the opinions and feelings of other characters, what a character says and does, and what a character is thinking and feeling. The following exercise deals with characterization.

EXERCISE 8

In Column I there are statements about Malcolm Brenner. In Column II there are adjectives describing personality traits. Match the statements with the adjective to indicate which personality trait is being shown.

Column I	Column II
1. I had been the one showing the communication between us!	_____ sensitive
2. Several fuses in my mind blew simultaneously and I did an incredulous double-take, nearly falling over.	_____ kind
3. It occurred to me that I could use the game of catch as a reward in an attempt to get Ruby to vocalize.	_____ inventive
4. I noticed that she was repeating the same sound every time; it wasn't just any old squawk.	_____ observant
5. I wanted English out of her ... and I was going to withhold the reward until I got it.	_____ demanding
6. It occurred to me — I don't know why — to repeat that sound.	_____ excitable
	_____ thoughtful
	_____ modest

C. Punctuation: Exclamation Marks**EXERCISE 9**

Malcolm Brenner uses an exclamation mark to express strong emotions. For example, he writes: "Say 'Rooo-beee'!"

Use each of the following situations to write a sentence that expresses a strong emotion. Be sure to use the exclamation mark. The first one is done for you as an example.

1. You look in your wallet and discover your money is missing.

Oh no! My money is gone!

2. An unexpected visitor arrives at your door.

3. You get a strike in bowling.

4. Your little brother drops your camera and breaks it.

5. You notice your baby brother playing in the street and a car is approaching him.

Creating a Context: Plays

The two essays you read earlier in the lesson were non-fiction.

What is non-fiction?

The next selection is a piece of fiction writing. What is fiction?

In Lesson 16 you learned about the short story and novel. In this lesson you will study another type of writing, the play.

In many ways the structure of a play is similar to that of a short story or novel. There is the introduction in which the author (playwright) reveals the setting, the main characters, and the mood or atmosphere of the play. There is the rising action, climax, falling action and conclusion.

Because a play is written to be performed, the playwright uses a different method of giving the audience information. Sometimes brief notes are printed in the program. Information can be revealed through the lighting and scenery as well. The most important method, however, is the use of dialogue and action.

Plays are not always presented on stage today. Since the rise of the electronic media, the radio and television play has been developed.

Have you ever seen a stage play presented? If so tell a little about your experience in the space provided.

Have you ever performed in a play? If so tell a little about your experience.

Have you ever listened to a radio play? If so, tell a little about it.

Have you ever seen a television play (or movie)? If so tell a little about it, or if you have seen a number of television plays tell about the one you liked best.

Thinking About the Format of a Play

Before a play can be performed, the playwright writes a script. The script contains a list of the characters in the play and a brief description of each, the dialogue, and stage directions.

Turn to page 291 of *Contexts Anthology One* and find "Let Me Hear You Whisper," but do not read it yet. First preview the play and notice the format of the play. Skim the list of characters at the beginning of the play, the headings in the play, and the stage directions written in italics. Then answer the following questions in **complete sentences**.

EXERCISE 10

1. Why do you think a list of characters and a brief description of each character is provided at the beginning of a play?

2. Why do you think the stage directions are printed in *italics*?

3. How are the stage directions helpful when you **read** a play?

4. How are the stage directions helpful when you **perform** a play?

5. Why do you think playwrights do not put in more detailed stage directions telling exactly how each line should be said?

6. Most modern plays are divided into three acts. How many acts is this play divided into?

7. Acts are divided into scenes. Each scene consists of a unit of action in which there is no change of place or break in the continuity of time.

- (a) Where do all the scenes take place?

- (b) Indicate the time in the following scenes:

Act I, Scene 1: _____

Act I, Scene 2: _____

Act I, Scene 3: _____

Act II: _____

8. In a stage play the curtain is dropped at the end of each scene. How would the end of a scene be indicated in "Let Me Hear You Whisper" which is a television play?

Reading: "Let Me Hear You Whisper"

Read Act I, Scene 1 of "Let Me Hear You Whisper." Then answer the following questions in **complete sentences**.

Thinking About Act I, Scene 1**EXERCISE 11**

1. What are your first impressions of the following people:

(a) Helen

(b) Miss Moray

(c) Dan

2. Why did Helen leave her previous job?

3. Do you think Helen is enjoying her new job? Why or why not?

4. What kind of experiments are being conducted at "Abadaba"?

5. Why do you think the dolphin spoke to Helen when it had not spoken to anyone else?

6. Why is the play called "Let Me Hear You Whisper"?

7. Do you think Helen's discovery of the preserved human brain is an effective way to end the scene? Why or why not?

Now read Act I, Scene II. Afterwards answer the following questions in **complete sentences**.

Thinking About Act I, Scene II

EXERCISE 12

1. Helen's speech at the beginning of Scene II might seem strange if you had not read Scene I. What is she "babbling" about?

2. How does Miss Moray feel about the animals being used for research?

3. How do you think Helen feels about these experiments?

Now read Act I, Scene III. Afterwards answer the following questions in **complete sentences**.

Thinking About Act I, Scene III

EXERCISE 13

1. As the scene closed, Helen is described as "dumbfounded"? What was she dumbfounded about?

2. What do you think will happen in Act II?

Now read Act II. Afterwards answer the following questions in **complete sentences**.

Thinking About the Play

EXERCISE 14

1. What did Helen find out when she read the folder?

2. Miss Moray thinks Helen is hugging the dolphin. What is she really doing?

3. Why is Helen fired?

4. Do you think Helen did the right thing in "speaking out"?

5. Why did Dr. Crocus want Helen back?

6. How does the ending of the play affect you? How do you feel?

7. Paul Zindel is well known for his powerful yet humorous writing. What do you think are the funniest lines in the play?

8. "Let Me Hear You Whisper" belongs to a group of plays called *social drama*. These plays are concerned with political, economic, social or environmental issues. For example, "Love Canal," is a social drama about the dangers of nuclear waste. What social issue is Paul Zindel addressing in "Let Me Hear You Whisper"?

Responding Creatively: Writing a News Report

EXERCISE 15

Pretend that Helen goes to a newspaper and tells a reporter about what is happening at "Abadaba." Write a news report in the space provided on page 22. (First review how to write a news report by reading pages 132 and 133 in the *Language Arts Handbook*.) Be sure to include an appealing headline.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

You may wish to use the Journal Page in this lesson to discuss some political, economic, social or environmental concern.

END OF LESSON 27

This page is for your journal writing. You are expected to complete this exercise. Your teacher will make comments in response to what you write.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Please mail this page with your lesson.

ETYMOLOGY



Lessons 28 and 29 form a unit on Etymology.

LESSON RECORD FORM

0701 Language Arts 7

Revised 01/91

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA DISTANCE LEARNING CENTRE

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do not enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

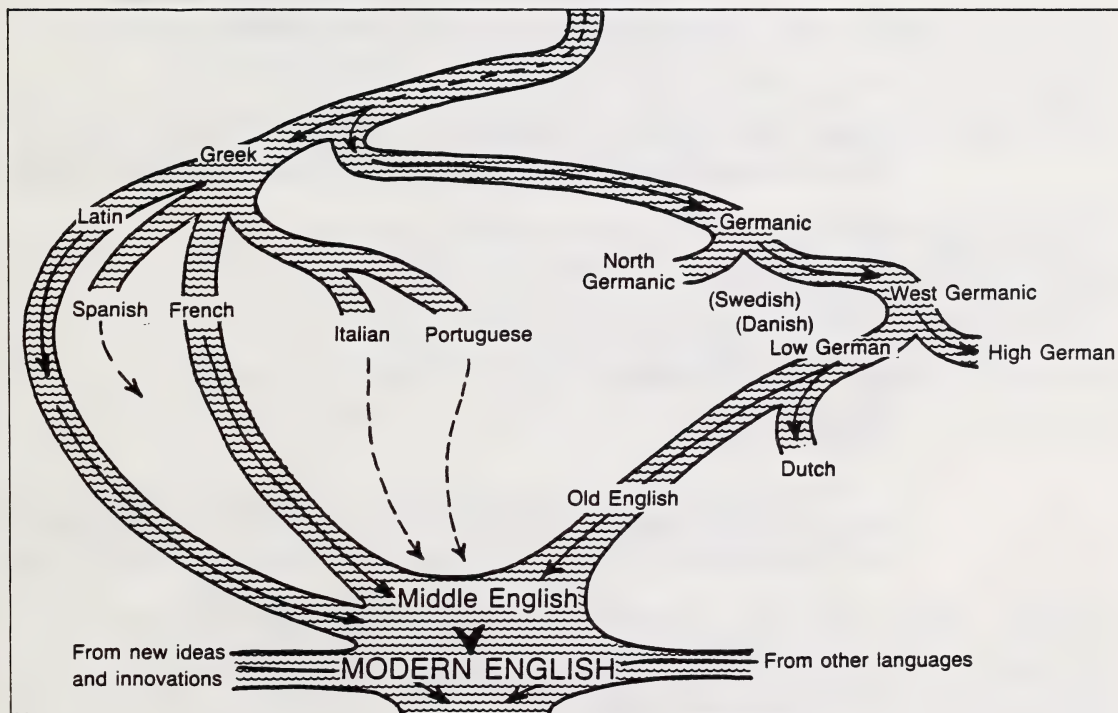
Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THE STORY OF ENGLISH

Influences on English

The English language can be thought of as a river being fed by streams as it flows along. The illustrations below will help you to visualize the flow of the English language and the influence on it. Even today, the stream of the English language is still flowing. It is being fed by many sources. As long as people speak English, it will live, and change, and develop.



A. Old English

Over the centuries, English has adapted to meet changing situations. It has also grown and developed because it has been willing to accept the influences of other languages. A vast number of even everyday words used in Modern English were unknown to Old English. Even though Old English is the parent language from which our Modern English grew, if someone were to speak to us in Old English it would sound like a foreign language and you would have no idea what he was talking about.

Try to read this passage written in Old English.

Her cuom se here to Readingum on West Seaxe, and paes
ymb iii niht ii eorlas up; pa gemette hie Aepelwulf aldorman on
Englafelda, and him poer wip gefeaht, and sige nam.

You can probably recognize a few words such as "to," "on," "West," "and," and "up," but you probably have no idea what the message means. With a little help, you will be able to make out a few more words. For example:

iii = three
niht = night
nidon = rode
ii = two
eorlas = earls
aldorman = alderman
gemette = met
gefeahht = fought

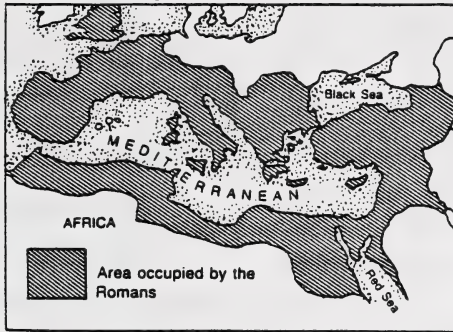
Can you now get some meaning out of the passage? Probably it still does not make much sense to you. Use the Modern English translation below to see what similarities do exist between Old English and Modern English.

In this year the army came to Reading in West-Saxony, and
thus after three nights two earls rode up; the Aethelwulf, the
alderman of Englefield, met them, and fought with them there and
won the victory.

You will now see how Old English developed into Modern English.

B. Latin Influence

Map Showing Areas Occupied by Rome



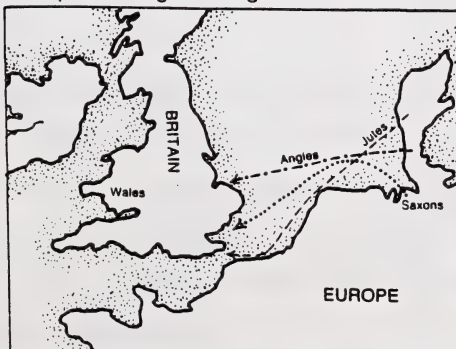
During Roman times Rome ruled most of Britain as well as most of Europe and the land bordering on the Mediterranean Sea.

The influence of Latin, the language spoken by the Romans, was first felt in Britain during the time of the Roman occupation. Many Roman camps grew into towns and cities. In Latin the word for camp is "castra", so many of the town names ended with that word. Later, "Castra" became "caster," "cester," or "chester." That is why England has places with names like "Lancaster," "Worcester," and "Manchester."

After the Romans became Christians, missionaries from Rome went north into Europe carrying the teachings of Christ with them. Once again Latin was heard in England. The words which were borrowed from Latin at this time were associated with the new things and ideas the missionaries brought with them. The new words were mainly associated with religion and education. Examples are "altar," "hymn," "psalm," "temple," "school," "master," "history," "verse."

C. Anglo-Saxon Influence

Map Showing the Anglo-Saxon Invasion



As the Roman Empire declined, the Romans withdrew from Britain and tribes began to invade Britain. These tribes generally occupied Britain and pushed the Celtic inhabitants into the mountainous region of Wales. The land occupied by the Angles was called "England," and the language of the Angles, "English," became the dominant language in Britain.

D. Danish Influence

Map Showing Danish Invasions



Before long, another tribe, the Danes, began raiding England and establishing settlements. The Danes were close relatives of the English, and their languages were close enough for the two groups to communicate with each other. Nevertheless, the English did borrow some words from the Danes. Some examples are:

awkward	dirt
bank	weak
calf	low
race	get
fellow	egg
give	leg

E. Norman Influence

Map Showing Norman Invasion



Yet another invasion of England was to influence the English language. In 1066, William, Duke of Normandy, invaded England. The English king, Harold, was killed in battle. William then established himself as King of England. Since William and his nobles came from Normandy in France, they spoke French. Therefore, after the Norman Conquest, French was the language spoken by the rulers of the country. For two hundred years, French was the language of government, business, and education. The English had no say in their own government, and any Englishman who wanted to advance had to learn French.

In time, some of the Norman rulers began to learn English so that they could communicate directly with the people. This began a movement towards restoring English as the national language. Generally, English replaced French as the language of business, education, literature, and government. By the 1400's English had once again become the national language.

During the period from 1066 to 1400, English absorbed many French words which greatly enriched the English language. These words were in the areas of government, justice, military affairs, art, science, religion, education, and gracious living and dining. Below are some examples:

Government — crown, empire, parliament, government

Justice — crime, jury, jail, judge

Military Affairs — army, navy, soldier, spy

Art — sculpture, colour, music, painting

Science — surgeon, anatomy, remedy

Religion — saint, mercy, pray, reverence

Education — prose, poet, story

Gracious Living and Dining — chandelier, parlour, fashion, jewels, pastry

F. Middle English

By 1500 English had developed a rich vocabulary, and the form of the language was not that different from that which we use today.

Here is an example of Middle English which you should find much easier to read than Old English.

Bifel that in that season on a day
In Southwerk at the Labard as I lay
Redy to wenden on my pilgrimage
To Caunterbury will ful devout corage

This passage was taken from *The Canterbury Tales* written by George Chaucer. Below is a translation.

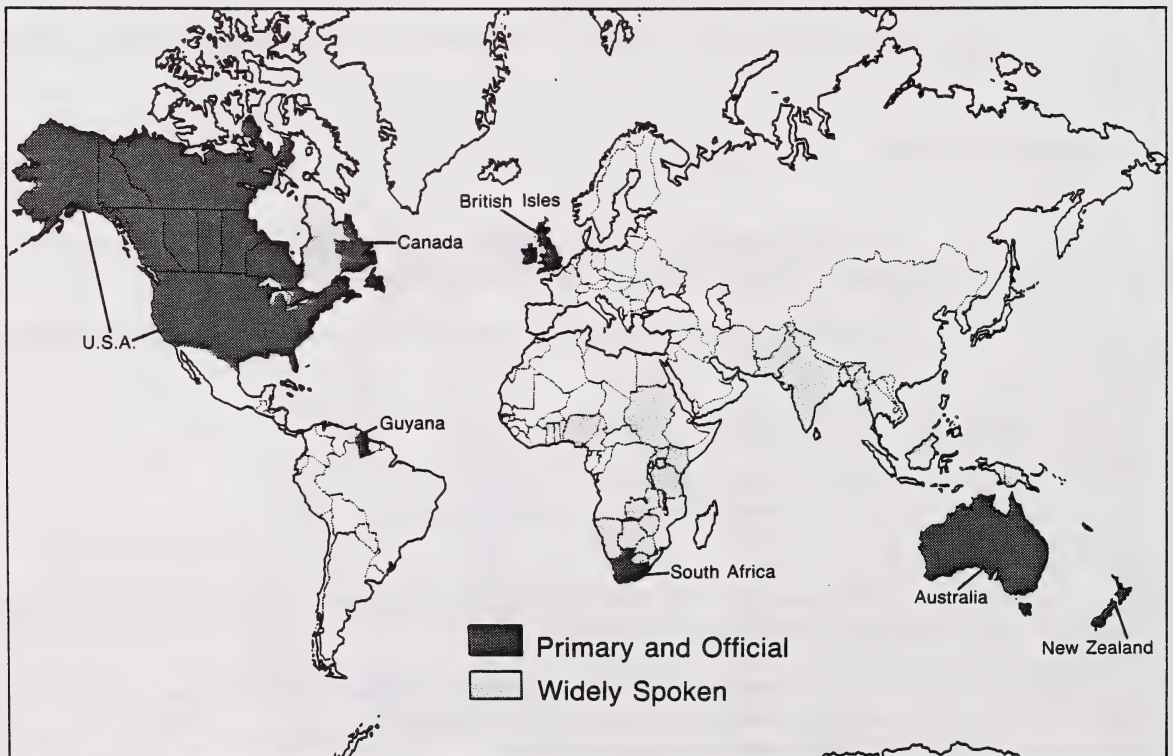
It befell (happened) that one day in that season (at that time) as
I awaited at the Labard Inn in Southwerk,
ready to begin my pilgrimage
to Canterbury, I was full of devout courage.

G. The Spread of English

In the 1600's the English explorers travelled around the world to lands which were new to them. Traders and settlers followed the explorers, and English colonists began to settle in North America, South Africa, New Zealand, and Australia.

The English language spread from its small island home of Britain and is today the national language in many countries of the world. It is the mother language of over three hundred million people and is understood by an additional six million people. English is a major language in the world.

English Speaking Areas Today



Over the years English has developed a very large vocabulary and has thus become a very rich language. It changed to meet changing situations and it has grown and developed because it has been willing to accept the influences of other languages. Many words that are now used in everyday English were unknown in English a few centuries ago.

EXERCISE 1

- Each of the following words in English was borrowed from another language. Give the language that each of the following words was borrowed from. Use the lesson notes for help.

- | | |
|----------------|-------|
| (a) weak | _____ |
| (b) school | _____ |
| (c) government | _____ |
| (d) hymn | _____ |
| (e) race | _____ |
| (f) colour | _____ |
| (g) egg | _____ |
| (h) give | _____ |
| (i) psalm | _____ |
| (j) parliament | _____ |

- Because the English were willing to accept words from other languages, they built up a rich store of synonyms. (Synonyms are words with similar meanings such as "pretty" and "beautiful.") Match the following words from Old English with synonyms from Danish.

- | Old English | | Danish |
|-------------|-------|--------|
| (a) craft | _____ | skin |
| (b) rear | _____ | take |
| (c) hide | _____ | fellow |
| (d) sick | _____ | raise |
| (e) grasp | _____ | get |
| (f) scream | _____ | bank |
| (g) man | _____ | ill |
| (h) ground | _____ | shout |
| (i) cliff | _____ | skill |
| (j) earn | _____ | dirt |

3. Just as English built up a store of synonyms from Danish, it also built up a store of synonyms from French. Match the following French and English synonyms.

English	French
(a) hue	_____ chef
(b) house	_____ mansion
(c) castle	_____ couch
(d) tale	_____ chair
(e) stool	_____ poor
(f) freedom	_____ liberty
(g) cook	_____ story
(h) needy	_____ palace
(i) room	_____ colour
(j) bench	_____ parlour

4. The following words originated in Canada. Use a sentence which shows what each of the following words mean.

(a) toboggan

(b) muskeg

(c) Métis

(d) Mountie

(e) face-off

5. Match the word Canadians use for these British words.

British Words

Canadian Words

(a) pram

_____ candies

(b) boot of the car

_____ carriage

(c) bonnet of the car

_____ elevator

(d) mackintosh

_____ hood of the car

(e) rubber

_____ trunk of the car

(f) lift

_____ raincoat

(g) jumper

_____ sweater

(h) sweets

_____ eraser

The Origins of Some Words

Have you ever wondered why things are called by some specific name? How did these names originate? Many words have interesting stories behind them, and in this lesson you will look at some of these stories.

Long ago a nobleman, called the Earl of Sandwich, loved to play cards. Once, in the middle of a card game, he became hungry and asked his servant to bring him some meat between two slices of toasted bread. Others tried this method of eating and called it a *sandwich* in honour of the resourceful earl.

At one time many plays had a character called Pantalone who wore long red tights. The first long trousers worn by men were quite tight fitting so were called pantaloons, after Pantalone's tights. Later the word was shortened to *pants*.

A popular kind of pants word nowadays are *jeans*. This name comes from the word Genes, the French name of Genoa, Italy, where a lot of cotton cloth was made.

At one time, Vikings living in Britain had openings in the walls of their houses to let in air and light. They seemed to be eyes looking out at the wind and so were called *wind eyes* or *vinduaga*. This eventually became *window*.

A period of time in which we do not eat is called a fast. All night long, as we sleep, we fast. When we wake and eat, we break our fast. Thus the word *breakfast* came to be used to describe the first meal of the day.

School comes from the Greek word *schole* meaning "spare time." This came about because a group of young Greeks listening to teachers in their spare time was called a *schole*.

The word *blockhead* first entered the English language in 1549. At that time when hat and wigs were not being worn, they were stored just inside the door on the head-shaped block of wood. Since these blocks of wood had no brains, it was not long before people of low intelligence were being called *blockheads*.

On June 24, 1770 the English explorer, Captain John Cook entered the word *kangaroo* into his ship's log after seeing one of these animals and asking a native what it was called. Unknown to Cook, the fellow he asked didn't understand the question asked him in English. He replied by saying "kangaroo," a native Australian term meaning "I don't know." Due to Cook's error, the kangaroo has carried this name to today.

Reading: "Stories in Words"

Turn to page 160 of your *Contexts Reading Skills One* book and read the article "Stories in Words" and then answer the questions below.

EXERCISE 2

- The following words were in the article you just read. Match each word with the correct definition for it.

(a) circumnavigated	_____	journey around the world
(b) repeated	_____	the same event occurred later
(c) general	_____	asked for
(d) sought	_____	turned down
(e) refused	_____	is used almost everywhere
(f) solidarity	_____	within a stated time period no one was allowed to go outside
(g) curfew	_____	with everyone taking a part
(h) ostracized	_____	possible dangers like a fire
(i) accolade	_____	any enthusiastic expression of praise
(j) hazards	_____	to be cut off from those with whom you associate

- Do a bit of research to find out how one of the following words got its origin. Write up a the story as was done for "sandwich," "breakfast," and other words given in this lesson. Your own dictionary may help you. A library may have the following books which can help you: *Morris Dictionary of Word and Phrase Origins* by William Morris or the *Oxford Dictionary of English Etymology* by C.T. Onions.

nickname
chauffeur

sincerely
cereal

maverick
atlas

Word chosen: _____

Story of its origin:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Plurals: One and More Than One

As the following poem indicates, forming the plural in English can often be confusing.

We'll begin with a box and the plural is boxes,
But the plural of ox is oxen, not oxes.
The one fowl is goose, and two are called geese,
Yet the plural of moose should be meese.
You may find a lone mouse or a whole lot of mice,
But the plural of house is houses, not hice.

In the English language plurals are spelled in different ways. There are historical reasons for the variations in plurals. The changing to plural forms is something that was retained from Old English. Although various plural forms for the plural developed over the years, it was the "-s" ending that became widespread. By the end of the sixteenth century, many plurals in English were being formed by the addition of "-s."

The "-s" ending is the most common plural form in English. Some plurals, however, end in "-es" and others end in "-ies."

meat - meats
glass - glasses
ruby - rubies

See the *Language Arts Handbook*, pages 14 and 15, for rules on how to decide when to add "-s," "-es," "-ies" to form the plural.

For some unknown reasons a few nouns remained with unchanged plurals:

sheep - sheep
swine - swine

Some words did not change their spelling in the plural because they are plural in form themselves:

measles
scissors

Other words did not change the spelling in the plural because they are names of fish or animals that are also used for foods:

salmon
moose

A few nouns retained an internal vowel change to show plural form. One of the best examples of this is "women."

"Woman" literally means "wife + man". That is why in its early development the plural form of "woman" followed the plural form of "man."

man - men
woman - women

Similarly, other words take internal changes to show the plural.

foot - feet
mouse - mice

Most of the nouns that would have had the Old English "-n" ending in the plural gave way to the "-s" ending. The "-s" ending was possibly easier to pronounce than the "-n" ending:

foe - foes (not "fon")
knee - knees (not "kneen")

A word that has kept the "-n" ending is "oxen".

When you study a Shakespearan play you will see that in the sixteenth century writers still wrote some plurals with "-n" endings:

eyen (eyes)
shoon (shoes)

These forms have disappeared, but knowledge of their existence should help you better understand the variations in how we form plurals today.

Some of the plurals of nouns in English have an internal vowel change as well as the "-n" ending:

child - children

Some nouns ending in "-f" and "-fe" form their plurals by adding "-s" or by changing "-f" or "-fe" to "-ves". Since these vary, you must learn the correct form.

knife - knives
roof - roofs

See the *Language Arts Handbook*, pages 14 and 15, once again for more information on these forms.

EXERCISE 3

1. For each of the following plural forms given, write its correct singular form.

- (a) countries _____
- (b) flies _____
- (c) journeys _____
- (d) shelves _____
- (e) boxes _____
- (f) babies _____
- (g) mice _____
- (h) potatoes _____
- (i) toys _____
- (j) oxen _____

2. For each of the following singular forms given, write its correct plural form.

- (a) alley _____
- (b) goose _____
- (c) tariff _____
- (d) axe _____
- (e) tooth _____
- (f) trout _____
- (g) axis _____
- (h) monkey _____
- (i) deer _____
- (j) crash _____

3. Write the plural form for each of the following words in the following folk tale.

Many centuries ago, a wealthy king had two miniature (sheep) _____ as pets. One day the (elf) _____ from the nearby woods hid among the (leaf) _____ and like the playful (thief) _____ that they were, they stole the pets which were grazing in the open meadow. They didn't intend to harm the pets, so they just hid among the (sheaf) _____ of grain in the wheat fields. The elfin helpers, since elves have no (wife) _____ were in the fields gathering grain for their bread (loaf) _____. By chance, they were gathering grain in the spot where the sheep were hidden.

"We must fight for our life _____," one elfin helper suddenly called out. "There are two (wolf) _____ in the (sheaf) _____. See for (yourself) _____ if you don't believe me."

Drawing out their elfin (knife) _____ for protection the rest of the elfin helpers cautiously drew nearer to see for (themselves) _____. The vicious (beast) _____ turned out to be the two terrified sheep which began bleating. The king, upon hearing his precious pets, rushed upon the scene and thus scattered the astounded (onlooker) _____.

Afterwards, the king guarded his precious (animal) _____ more carefully. To protect them at night, he secured them in a warm pen made of pumpkin (half) _____. The (elf) _____ are still trying to find them today, and that is why you may hear elfin sounds in pumpkin patches — if you have a sensitive ear, that is.

This page is for your journal writing. You are expected to complete this exercise. Your teacher will make comments in response to what you write.

This image shows a single page of white paper with horizontal black ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Please mail this page with your lesson.

LESSON RECORD FORM

0701 Language Arts 7

Revised 01/91

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA DISTANCE LEARNING CENTRE

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

PREFIXES, SUFFIXES, AND ROOTS

In Lesson 28 you learned about the origins of words. In this lesson you will see how a knowledge of Greek and Latin prefixes, suffixes, and roots helps you understand the meanings of words.

Prefixes

Read the section on prefixes on page 7 and 8 of your *Language Arts Handbook* and then do the following questions.

EXERCISE 1

1. What is a prefix?

2. Complete the following table

Prefix	Meaning	Example
ad		
anti		
bi		
com		
contra		
de		
ex		
in		
im		

3. Rewrite each of the following words and mark off the prefix. An example has been done for you.

exciting	<u>ex / citing</u>
(a) consideration	_____
(b) implement	_____
(c) rebel	_____
(d) dissolve	_____
(e) explore	_____
(f) disappear	_____
(g) import	_____
(h) admit	_____
(i) illiterate	_____
(j) compliment	_____

4. Below are printed some word definitions, by the side of which are groups of words possessing the same root but different prefixes. Circle the word in each group which fits the given meaning.

Meaning	Word
(a) the inside of anything	posterior, exterior, interior
(b) to keep someone indoors or imprisoned	refine, confine, define
(c) to oppose or strive against someone or something	insist, consist, resist
(d) to arouse or influence by putting life and hope into people.	expire, respire, inspire
(e) to drive away, scatter, disperse	compel, impel, dispel

5. By adding a prefix to each of the following words, form a word that means the opposite. The first one is done for you.

Word	Opposite
like	<i>dislike</i>
(a) happy	
(b) appear	
(c) legal	
(d) comfort	
(e) known	
(f) complete	
(g) correct	
(h) rational	
(i) mortal	
(j) respect	

6. Add a prefix to each word in Column 1, and write the new word in Column 2. Give the meaning of the new word in Column 3.

Column 1	Column 2	Column 3
(a) circle		
(b) true		
(c) order		
(d) natural		
(e) spell		

Suffixes

Review the section on suffixes on pages 8 and 9 of your *Language Arts Handbook* and then answer the following questions.

EXERCISE 2

1. What is a suffix?

2. Fill in the following tables.

(a)

Suffix	Meaning	Example
-er		
-or		
-ian		
-ant		
-ent		
-age		
-dom		
-hood		
-ism		
-ment		
-ion		

(b) Suffix	Meaning	Example
-ive		_____
-ish		_____
-ic		_____
-al		_____
-ary		_____
-ous		_____
-ly		_____
-less		
-ful		
-like		
-ward		

3. Underline the suffix in each of the following words:

- | | |
|----------------|----------------|
| (a) explorer | (j) glorious |
| (b) attendant | (k) guiltless |
| (c) waitress | (l) movable |
| (d) existence | (m) selfish |
| (e) engineer | (n) incredible |
| (f) submissive | (o) secondary |
| (g) ironic | (p) childlike |
| (h) final | (q) northward |
| (i) joyful | (r) freedom |

4. Add suffixes to the following words to form nouns.

- (a) connect _____
- (b) argue _____
- (c) free _____
- (d) differ _____
- (e) happy _____
- (f) popular _____
- (g) move _____
- (h) attend _____
- (i) lovely _____
- (j) false _____

5. Add suffixes to the following words to form adjectives.

- (a) beauty _____
- (b) mountain _____
- (c) mechanic _____
- (d) fool _____
- (e) create _____
- (f) south _____
- (g) hope _____
- (h) friend _____
- (i) peace _____
- (j) love _____

6. Each word in the following list ends in a suffix meaning "one who." In the space below, write the suffixes which have been used. Write each suffix only once.

- magician

comedian

conductor

scientist
- actor

cashier

engineer

puppeteer
- editor

dancer

sailor

servant
- artist

explorer

dentist

lawyer

(a)

(b)

(c)

(d)

(e)

(f)

(g)

(h)

7. Here are some descriptions of various occupations. Using the list in 6, match the job title with the appropriate job description.

Job Description	Job Title
one who works in a laboratory	
one who helps to build bridges	
one who entertains by pulling strings	
one who controls the orchestra	
one who travels into unknown territory	
one who makes people laugh	
one who performs clever tricks	
one who works in a bank	
one who paints pictures	
one who defends people in court	

Spelling Difficulties

The addition of suffixes can sometimes cause some difficulty with spelling. Study pages 10 and 11 of the *Language Arts Handbook*. Then do the following exercise.

EXERCISE 3

1. Many adjectives may be changed into adverbs by adding *-ly*. Words that end in *-y*, however, may need to be changed to add the *-ly* suffix. For example *y* becomes *i* before *-ly* is added. Add the suffix *-ly* to the following adjectives to make adverbs.

Adjectives	Adverb
(a) glad	_____
(b) bright	_____
(c) happy	_____
(d) cheerful	_____
(e) hurried	_____
(f) quick	_____
(g) careful	_____
(h) nice	_____
(i) loud	_____
(j) hungry	_____

2. The suffix *-ful* is often used to change a noun into an adjective. The adjective means *full of* whatever the noun was. For example, if you have the noun *success*, and you add the suffix *-ful*, you form *successful*. *Successful* means *full of success*. Once again, be careful when adding *-ful* to words that end in *-y*. Use your dictionary if in doubt.

Change the following nouns into adjectives by adding the suffix *-ful* to them.

- | | | | |
|------------|-------|-------------|-------|
| (a) grace | _____ | (f) plenty | _____ |
| (b) joy | _____ | (g) help | _____ |
| (c) wonder | _____ | (h) meaning | _____ |
| (d) peace | _____ | (i) thought | _____ |
| (e) cheer | _____ | (j) faith | _____ |

3. Add either *-able* or *-ible* to each of the following words. Make sure the word is spelled correctly.

- | | | | |
|------------|-------|----------------|-------|
| (a) sale | _____ | (d) trace | _____ |
| (b) digest | _____ | (e) permission | _____ |
| (c) adore | _____ | | |

4. Form adjectives from the following words by adding *-ous*.

- | | | | |
|------------|-------|-------------|-------|
| (a) pity | _____ | (d) prosper | _____ |
| (b) rebel | _____ | (e) courage | _____ |
| (c) grieve | _____ | | |

5. Form nouns from the following words by adding either *-ance* or *-ence*.

- | | | | |
|-------------|-------|------------|-------|
| (a) absent | _____ | (d) resist | _____ |
| (b) confide | _____ | (e) obey | _____ |
| (c) observe | _____ | | |

Root Words

Study the use of Greek and Latin roots on page 23 of the *Language Arts Handbook*. Then do the following exercise.

EXERCISE 4

1. Underline the roots in the following words. Then supply the meaning of the roots and the words. The first one is done as an example. You may consult your dictionary.

Word	Root Meaning	Word Meaning
(a) <u>astro</u> logy	<u>star</u>	<u>the study that deals with the effects of the stars on human affairs</u>
(b) chronology	_____	_____
(c) microscope	_____	_____
(d) omnivorous	_____	_____
(e) claustrophobia	_____	_____

2. Below are some additional Greek and Latin roots and their meanings. Give one example of a modern English word that has been formed from each of these.

Root	Root Meaning	Example
(a) mar	sea	_____
(b) geo	earth	_____
(c) thermos	heat	_____
(d) phonos	sound	_____
(e) frigus	cold	_____

Word Families

When you use the root word *mit* from *mittere* meaning *to send* and add prefixes and suffixes to it, you form a word family. See the illustration on page 13.

Examples:

1. The prefix *com* means *together, with, or thoroughly*.

Thus, the word *commit* means *to send together, to send into trust or keeping, to entrust or consign*.

He has been *committed* to prison.

2. The prefix *e* means *out*.

Therefore, the word, *emit*, means *to send out, to throw or give out or off*.

The fire alarm *emitted* a piercing shriek.

3. The prefix *sub* means *under*.

Consequently, the word, *submit*, means *to send or place under*.

The rebels were forced to *submit* to the new rulers.

4. The prefix *trans* means *across or over*.

Accordingly, the word *transmit* means *to send over a distance from one person or place to another*.

Long distance telephone calls are now *transmitted* by microwaves.

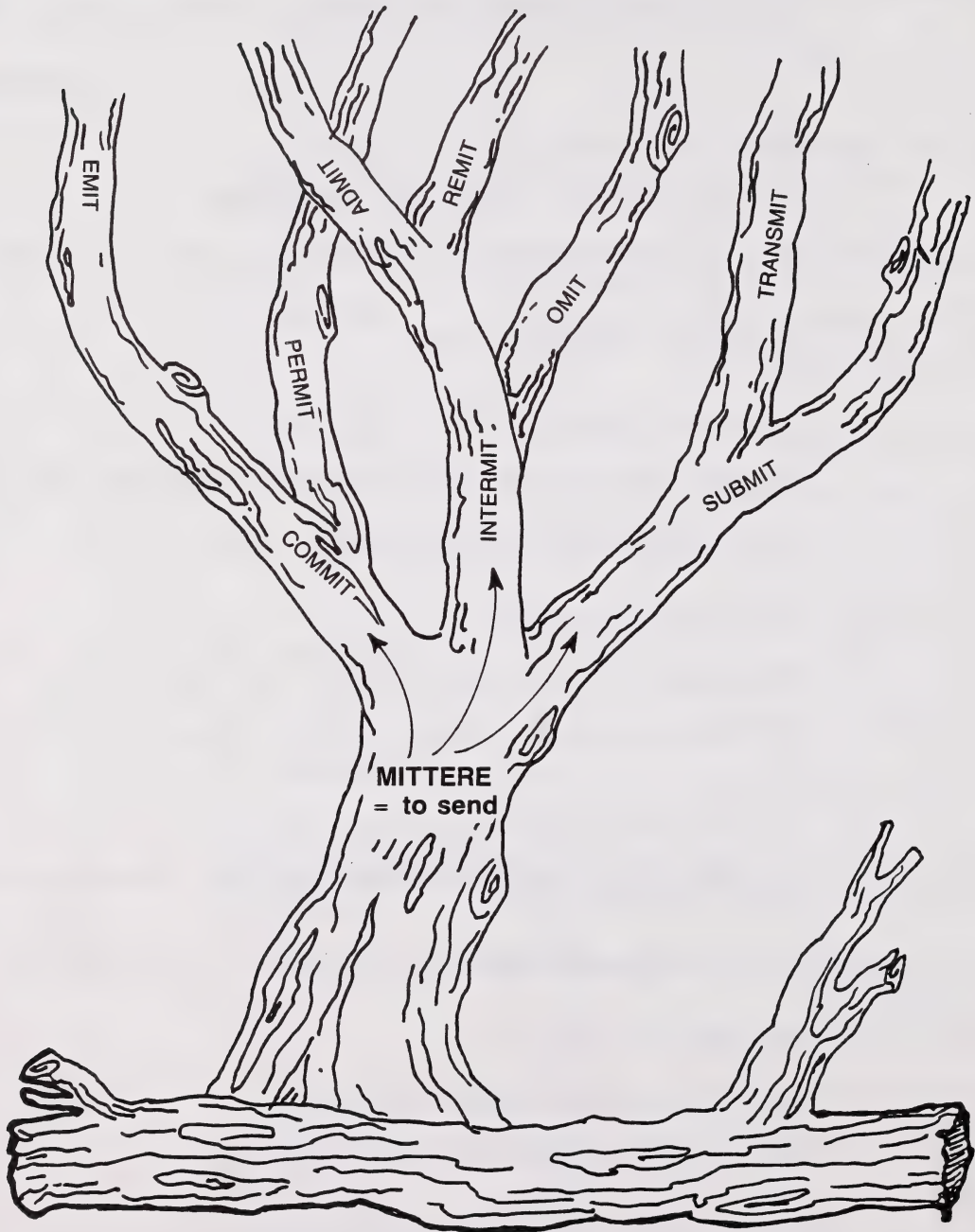
5. The prefix *re* means *back*.

Hence, the word *remit* means *to send back*.

He *remitted* the payment after he received the bill.

Note: The past participle of *mittere* is *missus*. As a result, this family of words includes mission, commission, emission, submission, transmission and remission.

The diagram shows how many new words are built from one Latin root, *mittere*. This root means *to send*.



When you use the root word *portare* meaning to *carry* and add prefixes and suffixes to it, you form another family of words. Examine some of the new words that can be formed. See the tree diagram on page 15.

Examples:

1. The prefix *ex* means out of

Thus, the word *export* means to *carry out of*.

Canada *exports* soft wood products to the United States.

2. The prefix *im* means into.

Therefore, the word *import* means to *carry into*.

Canada *imports* some cars from Japan.

3. The suffix *er* means one who.

Consequently, the word *porter* means one who carries.

The *porter* at the railway station helped us with our baggage.

4. The suffix *able* means able to.

Accordingly, the word *portable* means able to be carried.

The people on the beach listened to the music on a *portable* radio.

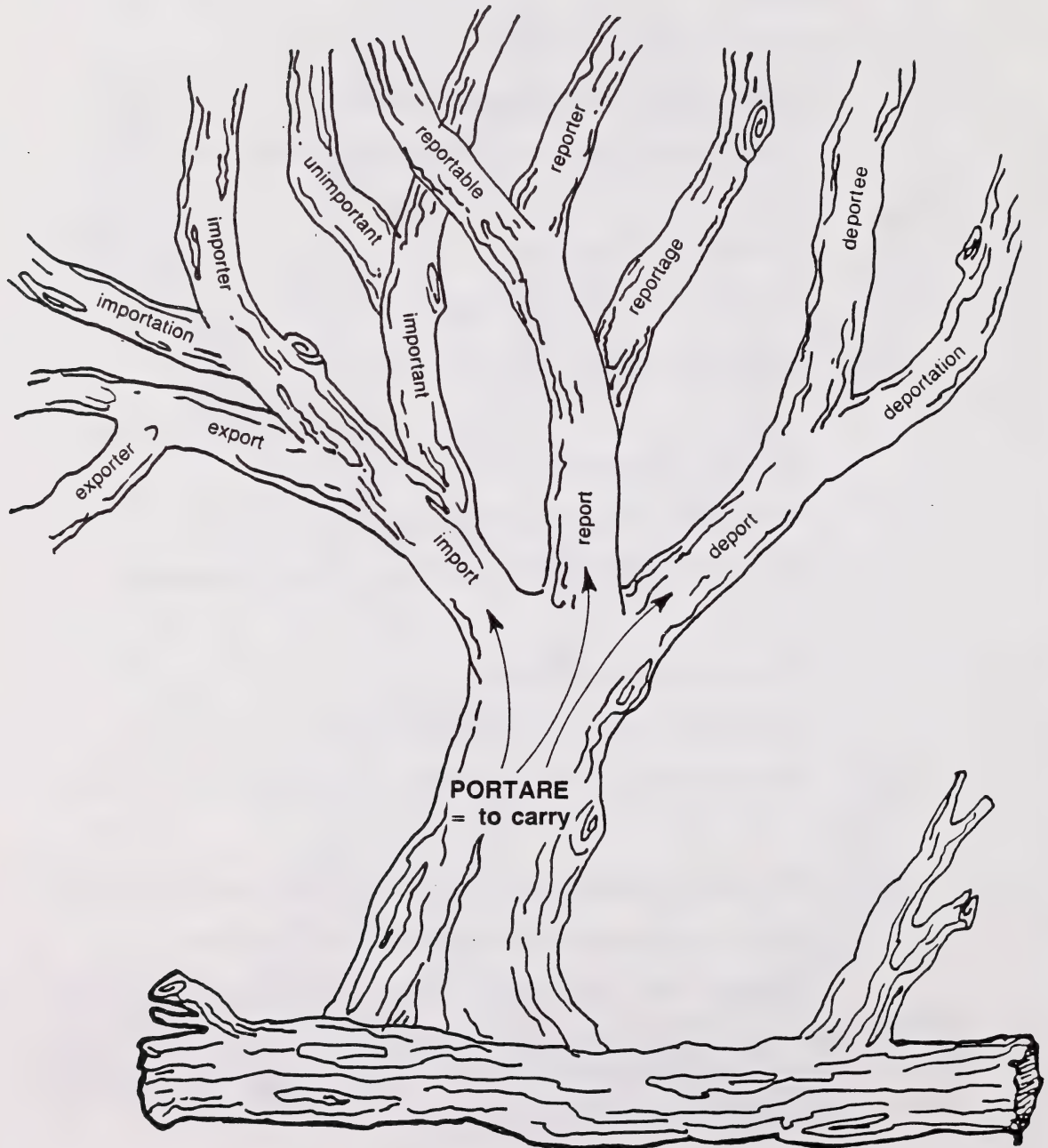
5. The suffix *de* means away from. The suffix *ation* means result, action.

Hence, *deportation* means the action of carrying away from.

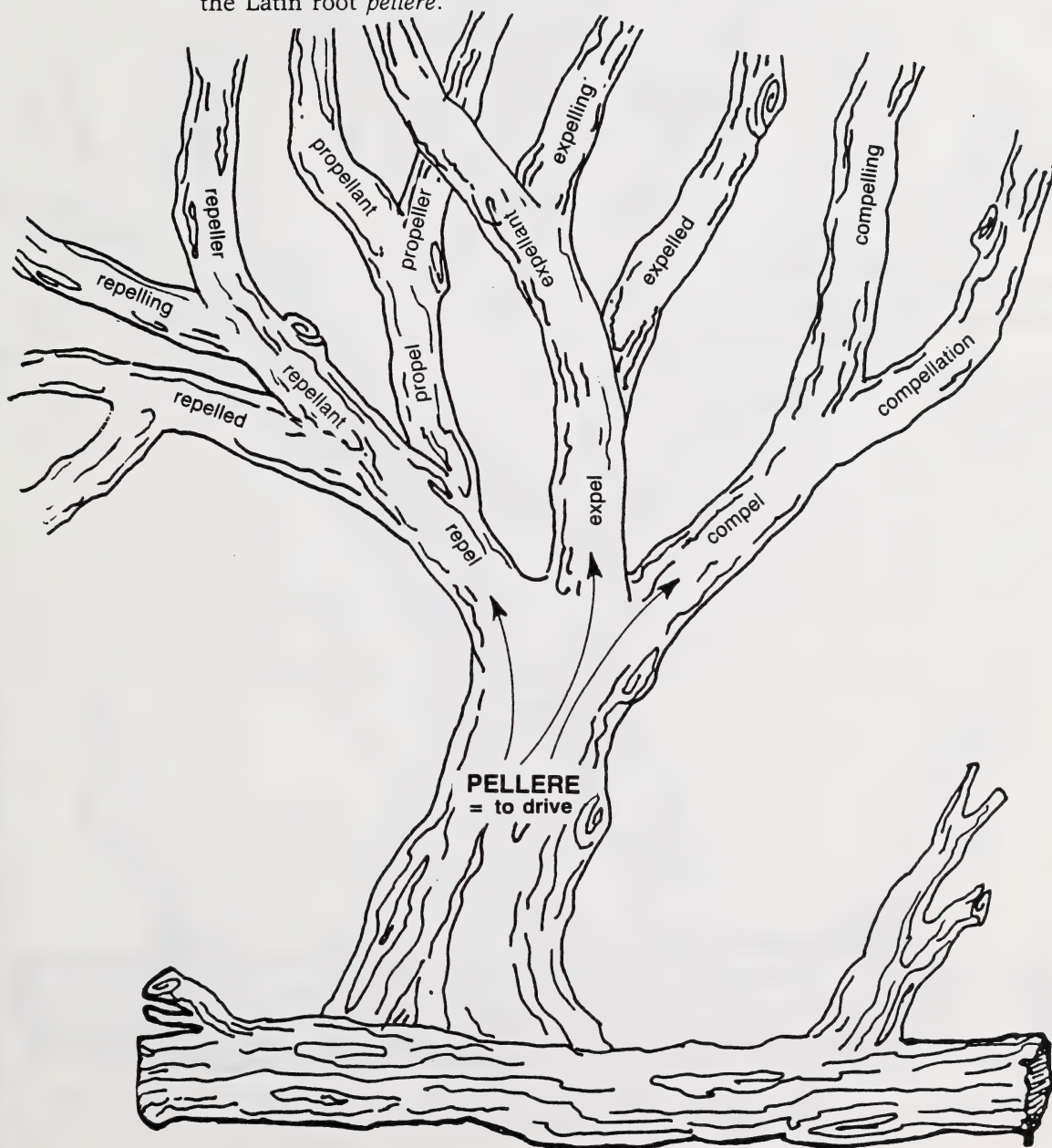
Criminals who enter Canada illegally are punished by *deportation*.

Note: Do not confuse this family of words with those built from the Latin root *porta* meaning *passage* or *gate*. Portal, porthole, portcullis does not belong to the *portare* word family.

The diagram shows how many new words are built from the one Latin root, *portare*. This root means *to carry*.



The diagram below shows how many new words have been built from the Latin root *pellere*.



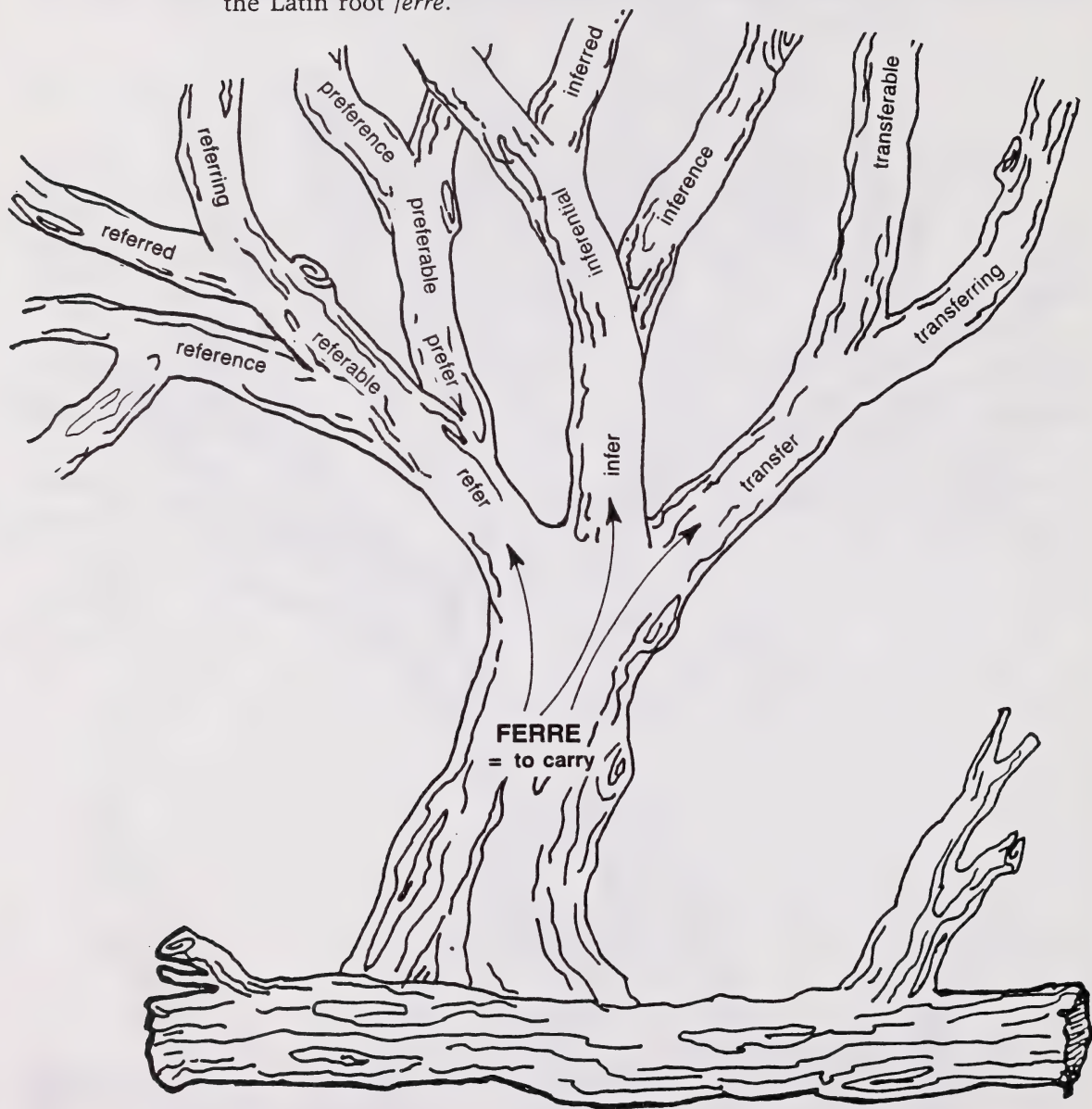
The root *pel* comes from the Latin word *pellere* which means *to drive*. Some English derivations are:

compel - to drive someone to do something

repel - to drive someone away from somewhere

expel - to drive someone away from of somewhere

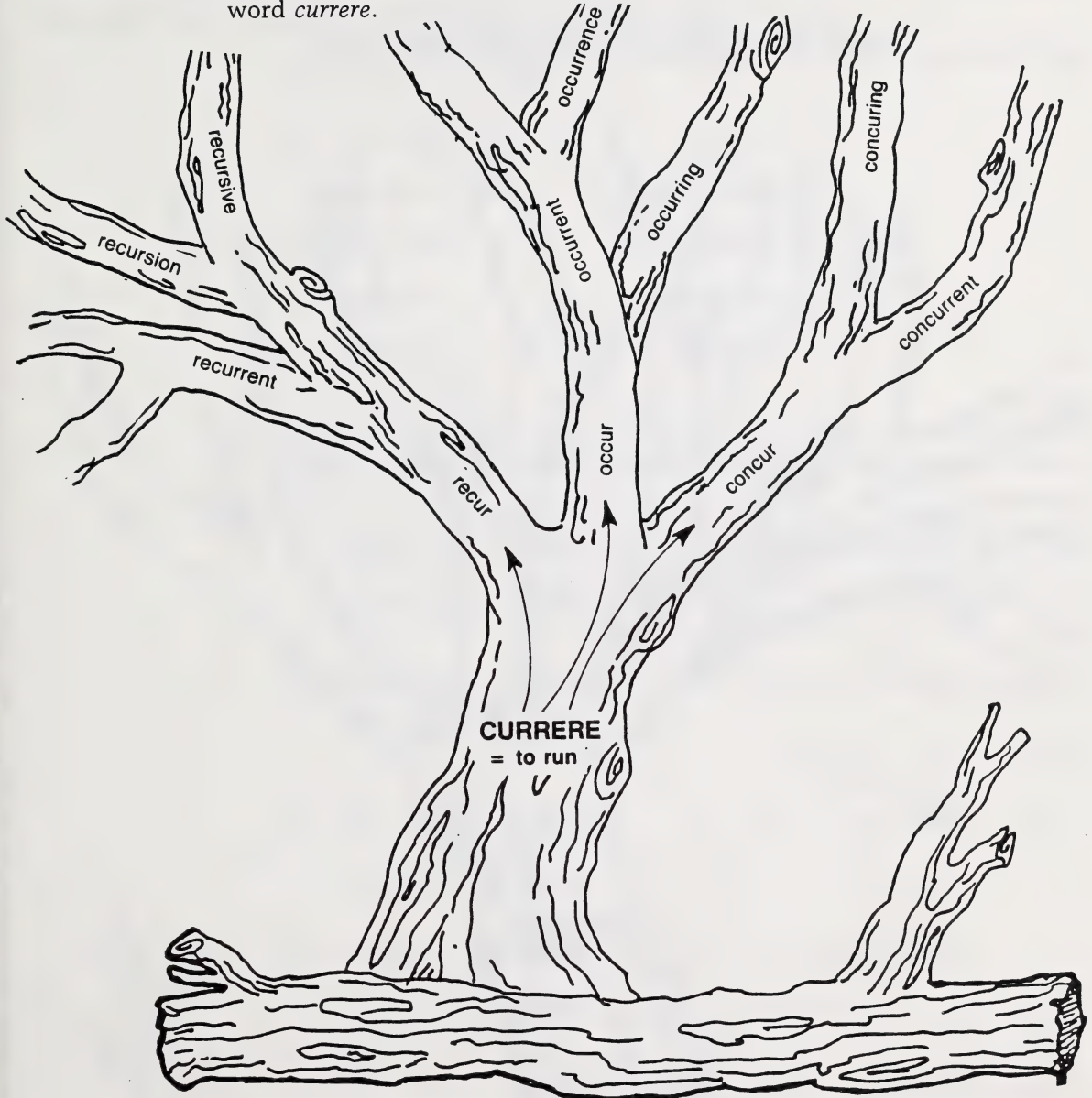
The diagram below shows how many new words have been built from the Latin root *ferre*.



The root *fer* comes from the Latin word *ferre* which means *to carry* or *to bear*. Some English derivations are:

refer - to carry the mind back to something or someone
 infer - to carry the mind into a situation in order to reach a conclusion
 transfer - to carry yourself or something from one place to another

The diagram below shows how many new words are built from the Latin word *currere*.



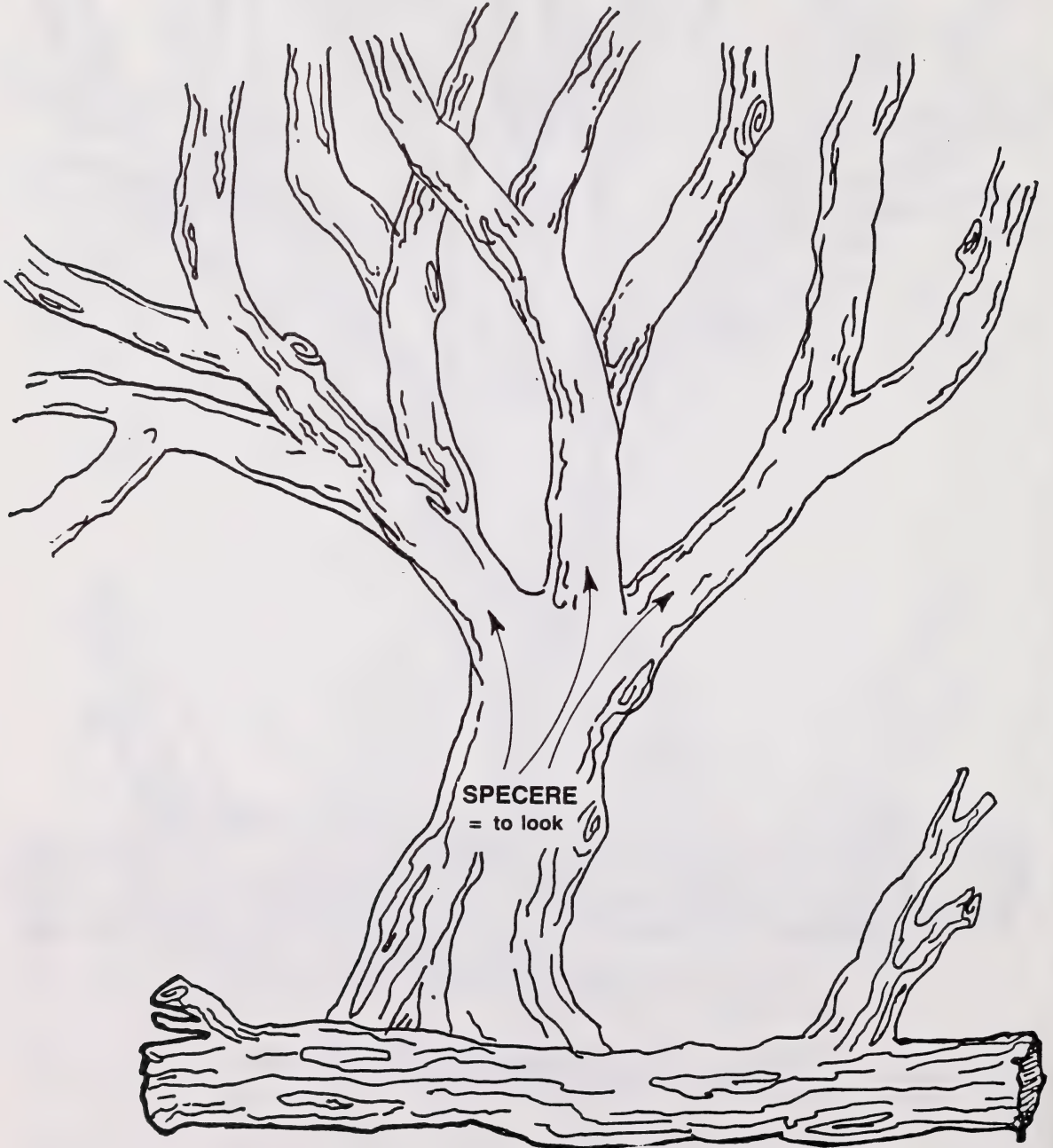
The root *cur* is derived from the Latin word *currere* which means *to run*. Some English derivations are:

recur - for something to happen again after an interval, to run to your mind after a period of time.

concur - thoughts of different people run together so that the people agree on some point.

EXERCISE 5

Add 10 words to the tree diagram below to create a word family built from the root *spect* from *specere* meaning *to look*.



EXERCISE 6

1. Underline the root in the following words. The first one has been done for you as an example:

- | | |
|-----------------------------|-----------------|
| (a) trans <u>port</u> ation | (f) trans mit |
| (b) aud ible | (g) in spect |
| (c) re fer ence | (h) re port |
| (d) graph ic | (i) con cur |
| (e) re mitt ance | (j) re pell ant |

2. Often two Latin or Greek roots are joined to form a new English word. Supply the meaning of the roots and the English words to complete the chart.

- | | | | | | |
|-----|-------------|---|--------------|---|------------------------|
| (a) | manus | + | facere | = | <u>manufacture</u> |
| | <u>hand</u> | + | <u>make</u> | | <u>to make by hand</u> |
| (b) | tele | + | skopus | = | <u>telescope</u> |
| | <u>far</u> | + | <u>see</u> | | |
| (c) | auto | + | graphein | = | <u>autograph</u> |
| | | + | | | |
| (d) | mikros | + | phonos | = | <u>microphone</u> |
| | | + | <u>sound</u> | | |
| (e) | bios | + | graphein | = | <u>biography</u> |
| | <u>life</u> | + | | | |
| (f) | manus | + | scriptus | = | <u>manuscript</u> |
| | | + | <u>write</u> | | |

3. Often a Greek or Latin root is combined with a Greek or Latin prefix or suffix to form a new English word. Match the meaning in Column 2 with the appropriate word in Column 1.

Column 1		Column 2
(a) emit	_____	able to be carried
(b) expel	_____	someone who carries back the news
(c) reporter	_____	someone who leads people together
(d) conductor	_____	to drive out
(e) transfer	_____	done by hand
(f) portable	_____	to carry across a distance
(g) audible	_____	to send out or to give off
(h) visible	_____	able to be seen
(i) manual	_____	someone who sees
(j) spectator	_____	able to be heard

Journal Writing Suggestions

For the Journal Page in this lesson you may wish to investigate the etymology of other words or invent some brand new words.

This page is for your journal writing. You are expected to complete this exercise. Your teacher will make comments in response to what you write.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Please mail this page with your lesson.

LESSON RECORD FORM

0701 Language Arts 7

Revised 01/91

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA DISTANCE LEARNING CENTRE

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do not enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

REVIEW 2

Lesson 30 is a review of Lesson 1 through 30.

REVIEW

Purpose of This Lesson

I'm almost finished the course!



One of the main purposes of this last lesson is to give you a final review of the concepts presented in the course. The other main purpose of this lesson is to help you prepare for the final test. These two purposes will be accomplished by:

1. explaining how to prepare for tests,
2. explaining some test-taking skills that will help you to approach the final test with greater confidence,
3. giving you an idea of the general format of the final test,
4. discussing the types of questions you can expect on the final examination,
5. presenting sample test questions which you will complete and submit for correction.

Preparing for Tests

You are likely to be faced with various types of tests during your lifetime. Therefore, it is important to look at some general guidelines for preparing for tests.

Although studying should be an ongoing process and should not be limited to the period of time just before a test, there are some ways to prepare for a test.

Use the SQ3R reading method you learned in Lesson 1 (see page 152 of the *Language Arts Handbook*) to make an outline of the important concepts and terms you need to study in each lesson. **Survey** the headings, pictures, words in bold type, and **question** yourself about which of these are important. Then make a list of the major concepts and terms and arrange this list in a logical order. For example, an outline of Lesson 1 could look like the one on page 2.

Lesson 1

Parts of a book

- introduction
- table of contents
- index
- corner flags

Reading Skills

- previewing
- SQ3R

Writing Skills

How to get ideas

- brainstorming
- journal writing
- diary

Using the dictionary

A. Main Purposes

pronunciation
word meaning
spelling

B. Other purposes

etymology
parts of speech

C. Terms used in a dictionary

alphabetical
guide words
entry words
syllables
pronunciation key
accents
silent letters

Then use the **3R** steps **Read, Recite, Review** to study these terms and concepts. Be sure to also use the *Language Arts Handbook* when you study.

Taking Tests

Before you begin to write your final test in Language Arts 7, you should read the directions on the front page of the test. Note the sections of the tests and the marks allotted for each section of the test. Below is a sample. The test you write might not have exactly the same breakdown of marks, but this will give you an idea of what to expect.

Language Arts 7 Final Test

		Values
Part I	General (Multiple Choice)	20
Part II	General (Short Answer)	40
Part III	Reading and Comprehension	20
Part IV	Writing	20
Total Possible Marks		<u>100</u>

Multiple Choice Questions

The first section of the final test will contain several multiple choice questions. In approaching Part I you must remember that for multiple choice questions, more than one of the answer choices might be possible. You are expected to choose the **best** answer.

Below are ten sample multiple choice questions based on the material in your Language Arts 7 course.

EXERCISE 1

Answer the following questions by placing the letter of the **best** answer in the blank to the left of each question.

- _____ 1. A list of topics in a book arranged in alphabetical order is
- (a) the index.
 - (b) the table of contents.
 - (c) the introduction.
 - (d) the corner flags.
- _____ 2. To find out what books the library has about China you should first
- (a) look among the geography books.
 - (b) look in the card catalogue.
 - (c) look in the Reader's Guide to Periodical Literature.
 - (d) look in the fiction section under C.
- _____ 3. Narration is the form of writing which
- (a) tells a story.
 - (b) gives the facts and opinions.
 - (c) tells the reader about sensations.
 - (d) tries to change the reader's mind.

- _____ 4. The following is **not** a way to organize your ideas and plan what you intend to write.
- (a) listing
 - (b) mapping
 - (c) running notes
 - (d) topic outlines
- _____ 5. The following image appeals to the sense of taste.
- (a) sparkling diamonds
 - (b) shrieking siren
 - (c) slimy slug
 - (d) salty, buttered popcorn
- _____ 6. The following comparison is a metaphor.
- (a) Leaves drifted from the maple tree like tiny parachutes.
 - (b) The story would burn your ears off.
 - (c) The ripe pumpkins were golden idols among the corn stalks.
 - (d) The dark clouds intercepted the sun.
- _____ 7. The following word is a verb.
- (a) we
 - (b) children
 - (c) have
 - (d) shiny
- _____ 8. Which of the following is **not** a barrier to effective communication?
- (a) legible handwriting
 - (b) misspelled words
 - (c) overworked expressions
 - (d) incorrect grammar
- _____ 9. Advertisements may use the following appeal.
- (a) testimonial appeal
 - (b) scientific appeal
 - (c) appeal to practicality
 - (d) all of the above

_____ 10. A topic sentence should always

- (a) come at the beginning of a paragraph.
- (b) catch the reader's interest.
- (c) provide specific supporting details.
- (d) come at the end of a paragraph.

Short Answer Questions

The second section of your final test will include short answer questions. In approaching Part II, you must read each question carefully to be sure that you know exactly what is required. Then follow the directions given in each question regarding the form in which you must present your answer. Some questions for example will require that answers be given in complete sentences; other questions may be answered in one or two words.

The following exercises will give you some idea of the type of questions to expect in Part II of your final test.

EXERCISE 2

1. In the blank to the left of the definition, give the specific concept that is being defined.
 - (a) _____: the type of English used in business letters, serious magazine and newspaper articles, and research reports.
 - (b) _____: the part of the letter which conveys the actual message.
 - (c) _____: the repeated use of the initial letter or sound in two or more words closely associated or in a series.
 - (d) _____: A naming word which stands for things you actually see and touch such as people, places and things, and for things you cannot see and touch such as ideas and emotions.
2. Circle the appropriate word in parentheses in each of the following sentences.
 - (a) Each of the children (has, have) a cold.
 - (b) Walk (quick, quickly) so you won't be late.

3. Change each of the following fragments into a complete sentence.

(a) When the player scored.

(b) The news report that was in Saturday's paper.

4. Write the plural of the following words.

(a) echo _____

(b) scarf _____

5. Punctuate the following sentences.

(a) John said I'm glad it's over

(b) My friends are Peter Sam and Jacob

6. Write the rhyme scheme for the following:

One road leads to London
One road Leads to Wales
My road leads me seawards
To the white dipping sails

7. Underline the topic sentence in the following paragraph.

Opening a car door whose lock has frozen is a problem that many tourists have to solve in winter. Many motorists carry a small container of lock de-icer in their cars, but this is of no use if they are unable to get into the car. With patience, a key that has been heated by a match or lighter flame can usually be inserted into the ice-coated hole. Then by warming the outside end of the key in a similar manner, heat can be transferred to the inside to melt the ice that prevents it from turning. At the end of the process the driver remembers with gratitude the science teacher who taught the principle that will solve the problem of a frozen lock.

8. Circle the prefixes in the following words.

- (a) misunderstanding
- (b) contradiction

9. Punctuate the following lines from a friendly letter.

- (a) Edmonton Alberta
- (b) Dear Mary
- (c) Your friend

10. Underline the direct object in the following sentences.

- (a) Dark muddy water covered the floor.
- (b) James gave Susan the candy.

Reading and Comprehension Questions

EXERCISE 3

The third section of the Language Arts 7 test will contain a literature section to read and on which you must answer questions. Read the sample story beginning on page 8 and answer the questions that follow.

Pippa Passes¹

D.P. Barnhouse

Tim glared after the retreating car. It stirred up clouds of powdery dust which thickened the white frosting on the rails of the corral fence.

"Well, that's that," his father said, looking almost regretfully at the check in his hand. Tim felt like grabbing it and tearing it in a million pieces.

"Harley seems to be a pleasant fellow," his father said. Maybe, Tim thought, but Susie that pale wispy-washy girl! Of all people — Pippa would belong to a *girl*.

"The mare will do nicely," Mr. Hartley had said. Nicely indeed! As if you bought a mare like Pippa any day in the week! There was a smarting behind Tim's eyes. He kicked savagely at the water trough.

"I know how you feel son," his father said, "but there are some things we just have to face up to. We're dirt farmers now, and we need horsepower in a tractor more than we need a pony long on pedigree."

"I know," Tim said, "but if we had to sell her, I don't see why it had to be to that jerk!"

"Not many will pay the price for blooded horses these days ... It's lucky that Susie liked Pip. They paid cash, and bought the saddle too."

"Like her!" Tim snorted. "She didn't even get out of the car to look her over properly; she let her father do all the talking."

"Perhaps Susie's smart enough to trust her father's judgement," his dad said, frowning a little. "Tonight after supper you can ride Pip over to the Hartley place."

"What's the matter with them? Are they crippled or something?"

"I don't ask questions," his father said. "If Mr. Hartley says deliver, we deliver."

"I can't figure them buying Longacres in the first place. They don't look like farmers to me."

"I hear they've got hold of some pretty good breeding stock. It will be nice having one cattleman in the district. That reminds me — I'd better get on the phone before Nat Baker sells that tractor. It wouldn't hurt for you to slick up Pippa's saddle before you take her over."

"It isn't fair," Tim thought angrily as he rode Pippa at a snail's pace down the road toward Longacres. The sun was going down and the whole sky was lashed with tongues of scarlet and crimson. "I wouldn't mind so much someone else riding her, if it wasn't that silly girl, who probably doesn't know a good horse from a hayrack." She hadn't opened her mouth except to ask if Pip was good tempered and easily managed. Must be chicken, not to want a little spirit in a horse.

¹ Reprinted by permission of the author, D.P. Barnhouse.

"Well, you're as good tempered as they come, old girl," he told Pippa fondly — "generally speaking." He chuckled, remembering the time she'd sent him flying, because he'd waved a branch at her. She'd never known a whip and wasn't going to learn then. Not that Tim had any intention of using the branch — he had only meant to make a willow whistle for his brother Toby.

One of these days, unless she was warned, Susie Hartley might make a false move and get the old heave-ho so fast she wouldn't know what hit her. The thought gave Tim a certain degree of comfort. Suddenly an idea popped into his mind, too tempting to resist. Why not? He'd just be helping nature along a bit.

Pip grazed in the ditch while Tim searched for just the right sized willow wand. He stripped the leaves and coiled it neatly so Pip wouldn't see what it was. As they rode on, he fastened the loose coil under the flap that usually held his school bag.

Susie Hartley hadn't showed up at the local school, so Tim assumed she went into town. Probably felt herself too high and might to mix with the country bumpkins! Just as well too, he thought angrily.

Mr. Hartley met Tim at the gate when he rode up.

"I'll unsaddle and put her away for you," Tim offered, "unless Susie wants to ride her tonight."

"That would be fine," Mr. Hartley said. "My foreman usually looks after the stock, but he's away. There won't be any riding done till he gets back on the weekend." Tim managed to keep up a polite conversation while he unsaddled Pip, rubbed her down and fed and watered her.

"Oh boy!" he thought. "Wouldn't you know it. Needs a foreman to teach her to ride. Imagine any kid, no matter how green, leaving a new horse unriden for three whole days."

"I think Susie is inside," Mr. Hartley said, when they were finished. "Would you like to go in and say hello?"

"No thanks," he said brusquely. "I'd better be getting home."

"I'll drive you as soon as I check on Susie," Mr. Hartley said.

"Yeah," Tim thought. "Go tuck your little girl into beddy bye. Aloud he said, "I like to walk."

He was half way to the gate when he heard Susie calling after him. He looked back and saw her sitting in the shadows of the porch.

"If you're not in a hurry, I'd like a word with you."

"One word will be plenty," Tim thought and walked slowly toward the house. The hop vines that grew around the verandah made the interior a gloomy cave. Susie sat in the half light, a blanket tucked around her, although the evening was warm. She held something in her hands which commanded Tim's attention. It was a statue of a horse. Unmistakably Arabian. It looked just like Pip. Then Tim saw the pile of wood shavings and the tools laid out on the table.

"You made it yourself," he said, unable to hide the admiration in his voice. "It's really very good."

"You can have it. I've just finished it."

"But how did you get it so much like Pip? You only saw her for the first time today. Why, it's like a real portrait."

"This is the horse I've always wanted," Susie said. "That's why as soon as I saw your mare, I knew she was the one."

"After all that work, how can you bear to part with it?"

"Easier than you can part with the mare, I guess. Anyway, I've done lots of others. Would you like to see them?" Tim nodded. "They're in there." Susie pointed to the French windows that opened into a sort of den. "If you'll hold them open for me..." She reached down to gather up the dangling blanket. It was only then that Tim noticed the wheels underneath. She was in a wheelchair. Susie noticed the look on Tim's face.

"Polio," she said shortly — "two years ago. That's why I took up wood carving — uses up lots of time. Thanks," she said as Tim made a move to help her. "I can manage this contraption nicely."

"But Pip?" Tim faltered. "Will you be able to ride her?"

"The doctor says it's OK to try. I go into town every day for physical therapy and my muscles are slowly coming back. That's the main reason Dad bought this place. They thought country life would be the best therapy." They went into the panelled den and Tim saw that there were dozens of miniature horses, all sizes. Some were stained chestnut, bay, or sorrel. Some were the natural colour of the wood. Susie had some little bit of information about each of them.

"Boy!" Tim breathed. "Where did you learn so much about horses?"

"A wheel chair makes a good place to wish from," Susie said. She started to laugh.

"What's so funny?"

"I was thinking how mad you were looking this morning. I didn't dare ask questions about the mare for fear you'd take my head off."

"I'm sorry," Tim said, "if I ..."

"It's all right. I'd have felt just the same if the situation had been reversed. But maybe you wouldn't mind so much talking about her now."

"Sure," Tim said. "What do you want to know?"

An hour later they said goodnight. As Tim passed the stable, Pippa whinnied. He went in and stood for a minute with his head against her warm flank, cradling the little statue in his hands. Pip turned her head to look at him.

"Never mind, old girl. You're going to like it here. I'll be over to see you often. In fact, I'll come tomorrow. We can teach Susie to ride as well as any foreman. Once I get her up, the rest is up to you — OK?"

As he was going out, he remembered with a stab of guilt the saddle and the willow switch. He removed it from under the carrying strap, and as he passed the culvert by the highway, he hurled it as far as he could into the darkness.

For questions 1-5 below select the best answer from the choices given under each question and place the letter of your choice in the blank space provided beside the question number.

- _____ 1. Near the beginning of the story Tim says angrily: "What's the matter with them? Are they crippled or something?" This is an example of the literary technique called
- (a) repetition
 - (b) rising action
 - (c) flashback
 - (d) foreshadowing
- _____ 2. Tim's father sells the horse to Mr. Hartley because
- (a) Tim didn't want the mare any longer.
 - (b) They needed money for a tractor.
 - (c) Susie wanted a saddle pony.
 - (d) Mr. Hartley was a cattleman.
- _____ 3. Throughout the first part of the story Tim seems to feel that Susie
- (a) doesn't know much about horses.
 - (b) isn't very friendly or likable.
 - (c) doesn't deserve a horse like Pippa.
 - (d) all of the above
- _____ 4. The first thing that causes Tim to reconsider his first impression of Susie is
- (a) her carving skill.
 - (b) her knowledge of horses.
 - (c) her handicap.
 - (d) her wheelchair.
- _____ 5. Susie tells Tim she didn't ask questions about the mare earlier because
- (a) she couldn't get out of the car.
 - (b) she was busy carving the portrait of Pippa for him.
 - (c) she thought Tim was too angry to answer.
 - (d) all of the above

For questions 6-8 answer using complete sentences in the spaces provided.

6. List three specific hints given in the story that point towards the fact that Susie is physically handicapped and confined to a wheelchair.

(a) _____

(b) _____

(c) _____

7. Explain why Tim feels "a stab of guilt" at the end of the story.

8. In a paragraph describe Susie's character and personality. Give at least three specific details from the story to support your opinion.

Writing Assignment

In the final section of the Language Arts 7 final test, you will be asked to complete a writing assignment. You might be asked to write a letter, a news report, a paragraph, or a personal essay.

The following exercise will illustrate the type of questions you could be asked in Part IV of the final test.

EXERCISE 4

As you read "Pippa Passes," you may have recalled a time in your own life when you were upset and behaved rashly.

Describe the situation in which emotions caused you to behave in a rash manner. Try to answer the following questions in your writing.

What caused you to be upset?

How did you behave?

What happened as a result?

How were other people affected?

What caused you to later regret your actions?

Guidelines for Writing

Present your ideas in any prose form that will make your writing interesting. For example, you can express your ideas as a letter, a diary entry, a personal essay, or a short story.

You are expected to provide one or two pages of completed writing. Space is provided for planning, outlining, a first draft, and a final copy; however, only the final copy will be graded.

Evaluation of the Writing Assignments

Your correspondence teacher will mark Exercise 4 using this system. It is the same system that will be used to mark the writing you do on the final test.

Category	If your writing has	Maximum Marks	Student's Marks
Content	(a) full information with specific details and is to the point, you will receive 8 to 10 marks. (b) most information with some details and is generally to the point, you will receive 5 to 7 marks. (c) inadequate information with few details, and is rather vague, you will receive 2 to 4 marks. (d) little information with no details and is very vague, you will receive 0 to 1 marks.	10	
Mechanics	(a) no faults in grammar, spelling and punctuation, you will receive 4 marks. (b) minor faults in grammar, spelling and punctuation, you will receive 3 marks. (c) a number of careless errors in spelling, spelling, and punctuation, you will receive 2 marks. (d) serious errors in grammar, spelling, and punctuation, you will receive 0 to 1 marks. (e) insufficient length to assess, you will receive 0 marks.	4	
Style, form and Organization	(a) excellent word usage, sentence structure, paragraph form, and organization, you will receive 6 marks. (b) good word usage, sentence structure, paragraph form, and organization, you will receive 4 to 5 marks. (c) poor word usage, sentence structure, paragraph form, and organization, you will receive 2 to 3 marks. (d) serious errors in word usage, sentence structure, paragraph form, and organization, you will receive 1 mark. (e) insufficient length to assess, you will receive 0 marks.	6	

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines, typical of notebook paper. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

You have now completed the course material for Language Arts 7. All that is left is the final test. We hope that you have enjoyed the course and that you have learned from it.

We would appreciate any comments that you might have about the course, including suggestions for improvement. (Please complete the attached questionnaire printed on yellow paper and return it with this lesson.)



END OF LESSON 30

QUESTIONNAIRE

1. Rate the following aspects of the course by checking the appropriate box. (If you strongly agree with the statement check 5, if you partially agree check 4, if you feel neutral check 3, if you partly disagree check 2, if you strongly disagree check 1.)

	5	4	3	2	1
(a) The course was useful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(b) The course was interesting.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(c) The information in the <i>Language Arts Handbook</i> was useful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(d) The explanations in the lessons were clear.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(e) The listening cassette was helpful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(f) The video cassette was helpful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(g) The exercises were of adequate length.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(h) Lessons 15 and 30 were adequate reviews of the course.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(i) The teacher's comments were helpful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(j) The suggested answers were helpful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2. Comment on the following.

- (a) What section of the course did you find most helpful and enjoyable?
Why?

- (b) What section of the course did you find least helpful or enjoyable?
Why?

- (c) Do you feel you improved your language skills?

- (d) Were there any sections of the course that were too easy or too difficult? Explain.

- (e) If you had a chance to take part in the writing of this course, what would you do in order to improve it?

This page is for your journal writing. You are expected to complete this exercise. Your teacher will make comments in response to what you write.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Please mail this page with your lesson.

N.L.C. - B.N.C.



3 3286 10936983 1